THEORY STUDIES: ARCHETYPICAL THEME DINING PRACTICES IN CONTEMPORARY INTERIOR DESIGN

A Thesis
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Master of Arts

by
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Abstract

The focus of this thesis research is the identification and development of Theme Dining archetypes for the on-going Intypes (Interior Archetypes) Research and Teaching Project. Initiated in 1997 at Cornell University, this project creates a typology of contemporary interior design practices that are derived from reiterative historical designs that span time and style and cross-cultural boundaries. These Intypes identify contemporary design practices that have not been previously analyzed thereby providing designers with historical precedent and with an interior, historical, and contemporary design-specific vocabulary.

Six theme dining Intypes were identified based on a comprehensive survey of design trade magazines, scholarly articles, secondary sources, and site visits to significant Theme Dining interiors. Four previously identified Intypes, Exaggerate, Dressed Column, Billboard, and Saturate were reanalyzed and applied to the analysis and development of Theme Dining spaces. Two new Intypes were identified, developed, and named, Dressed Ceiling and Inscape. All six Intypes represent strategies in the design of existing Theme Dining environments and some date back to the decade of 1930.

In addition to this thesis, the theme dining Intypes will be disseminated through the free and open website – www.intypes.cornell.edu – a web-based research and teaching site that makes design history and contemporary practice accessible to academics, professional, and students.

Biographical Sketch

Jimena Rosés-Sierra was born and raised in Costa Rica. Inspired by her childhood encounters with nature and architecture she followed her passion for design all the way to the United States, where she attended Cornell University and graduated with a Bachelor of Science in Design and Environmental Analysis in 2011. Under the guidance of Professor Jan Jennings, she pursued her graduate studies in design history, theory and criticism, focusing on Theme Dining environments.

To the Spirit, for always leading the way.
To Luis, for being a constant source of love, support, patience, and inspiration.
To my family, for their unconditional love and faith in me.
And to all of you, for *I've never walked alone.*

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My journey through *The Hill* has changed me forever. I have become not only a scholar, and will soon become a practicing professional, but also a better human being thanks to all the people that I have encountered along the path. **THANK YOU.** Each and every one of you have played a key role in my success.

I embarked on the enterprise of researching and writing this thesis because of Jan Jennings. Her love for design and design history have inspired me to strive for excellence and encouraged my intellectual curiosity. I am especially grateful for her criticism and intellectual rigor, she made my work stronger and compelling. I will always be grateful for her guidance, mentorship, and exemplary teaching.

Professors Paula Horrigan and E.D. Intemann provided invaluable feedback throughout the research and writing process. Their expertise in landscape architecture and theater lighting design, respectively, made for a well-rounded design perspective in my work. I am also deeply indebted to Professor Rhonda Gilmore, her support, mentorship, and friendship have allowed me to remain sane and strong throughout my years at Cornell. She has taught me passion for design as well as passion for life. Thanks to Professor Gilmore, my days at Cornell have been brighter.

To my friend and colleague Katherine, thank you for your friendship and feistiness, the warrior in you has helped me to push forward and see the light through the vortex. I have learned so much from you all these years.

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Introduction

1.0 The Study

The focus of this thesis research is the identification and development of Theme Dining archetypes for the on-going Intypes (Interior Archetypes) Research and Teaching Project. Initiated in 1997 at Cornell University, this project creates a typology of contemporary interior design practices that are derived from reiterative historical designs that span time and style and cross-cultural boundaries. These Intypes identify contemporary design practices that have not been analyzed thereby providing designers with historical precedent and with an interior, history, and contemporary design-specific vocabulary.

This thesis examines the interior environments of Theme Dining spaces by analyzing patterns, typologies, practices and/or strategies in contemporary design usage and provides a comprehensive argument about various precedents in Theme Dining design. This research is an original study, the research protocol is systematic and comprehensive and explores primary source material from trade journals.

Chapter 1 Organization

This chapter includes (1.1) an introduction and premise of the study; (1.2) a history and/or brief overview of theme dining design; (1.3) a description of the Intypes Research and Teaching Project; (1.4) methodological and theoretical approaches; (1.5) a general literature review; (1.6) analysis and summary of findings; (1.7) conclusion of the study.

Thesis Organization

Six chapters of Intypes follow Chapter 1. Of these, four chapters include Intypes that have been named in other practice types, but found appropriate as design strategies for Theme Dining. There are two newly identified and named Intypes. Each Intypes chapter constitutes an argument for a particular archetypical practice, with a description of each type, its development traced through time and summarized by a photographic sequence of examples of its application, and finally, an analysis of theme dining practice's use and effect. Each Intypes chapter includes a literature review specific to the chronological development of the Intype.

1.1 Introduction and Premise of the Study

Significance of the Study

Theme restaurants are a ubiquitous part of the American physical and cultural landscape, and as representations in the built environment, they create a sense of place and belonging for their patrons. These establishments are more than places to eat; they are tangible expressions of the society in which they exist. They also represent distant places and realities that often include the places patrons dream about visiting. Embedded within society, theme restaurants have gained deeply rooted cultural and social meanings, and they serve as reflections of cultural values and norms.

Theme Dining focuses on specific topics to create a dining experience like no other. Theme restaurants and bars differ from traditional dining venues from the way the customer experience is manifest; typically the theme dining experience encompasses

everything from the decor, menu, and customer service, tailored with high specificity to the chosen theme. Some restaurants take this more seriously than others, and a wide range and variety of thematic expressions can be found in these venues. Themes in dining are voluble and ever changing, trends and tendencies of the time period in which they exist influence greatly their execution and popularity.

Implications of the Study

The second half of the 20th century saw the rise of a new and particular form of dining establishment. Most theme restaurants were born during the reactionary period after World War II. Though much has been written about restaurant architecture and design, there is little research being done on the topic of theme restaurant design. Although that body of work informs my thesis research, it does not provide specific insight to design and architectural practices for theme dining spaces as a whole. My work brings light to an understudied niche of design and popular culture.

Theme Dining is inherently American and has permeated every aspect of society, by serving as windows, revealing exotic destinations recreated on American soil; calling attention to issues of gender and class; highlighting historical events and time periods and popular culture trends; and bringing attention to landmarks in local economies. This study recognizes the need for a design-based study of theme dining environments that will result in the identification, definition, description, and research findings of Theme Dining design practices that have not been studied or named thus far.

Parameters of the Study

This thesis research is restricted to the examination of Theme Dining spaces from 1930 to 2012. Three additional theses projects have contributed to archetypical practices of restaurant design, including Jeanne Mercer's seminal study about Polynesian theme restaurants.[1] Research for these studies and the current one are based largely on published examples of theme dining interiors in trade magazines as well as secondary sources. The research extends beyond the purely aesthetic and stylistic, integrating architectural and design theory, and when appropriate, behavioral effects of cultural and symbolic appropriations in space.

1.2 A Brief History of Theme Dining

The history of Theme Dining in America is a short one, and though not much has been written on this specific subject, the historical context in which theme dining emerges brings light to its origins. In the decade of 1930, *Don The Beachcomber, Clifton's* and *Trader Vic's* initiated the trend of Polynesian theme restaurant in California, although the expansion and active production of theme dining corresponds with the World War II and post-World War II periods, roughly 1940 through the decade of 1950. In the 1940 era, the United States was recovering from the Great Depression and involved in World War II. In the post-war period, the United States witnessed economic growth, an expansion of the middle class and improved prosperity for many Americans. The burgeoning development

[1] Mercer, Jeanne Alaine. **"**The Polynesian Theme in American Restaurants 1954-1970: A Case Study of Cultural & Design Appropriations." M.A. Thesis, Cornell University, 1997; Huang, Jie. "A Critique of Contemporary Chinese Restaurants." M.A. Thesis, Cornell University, 2002.;
Cho, Jasmin. "Theory Studies: Archetypical Practices of Contemporary Restaurant Design." MA Thesis, Cornell University, 2009.

and success of theme dining establishments reflects an expanding economy, as well as diners with disposable incomes.

The United States possessed a highly mobile population and increased government expenditures on infrastructure such as roads, telephone, and water systems. Urban development included additional funding for education and growth of the manufacturing sector.[2] This, of course, spurred development for roadside diners, movie theaters, and all forms of entertainment.[3] It is in this context that I examine theme dining and explore how many of these kinds of restaurants became such an important part of the American cultural landscape.

Examining theme dining environments through this cultural prism of economic prosperity and the rise of consumer culture contributes to making theme restaurants much more than reflections of visual culture. They are also reflections of social class. This is the period in which manufacturers and advertisers create a close association between one's possessions and what they "say" about us as individuals. Paradoxically, this association was only possible because mass production made sophisticated consumer culture a reality. The increased prosperity put more income in peoples' pockets and the mass production made housing, consumer items, and eating at restaurants more affordable. As a result of prosperous times, dining out became a symbol of one's consumptive power and made it possible to "escape" to the exotic restaurant down the street.

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[2] David Farber, *The Age of Great Dreams: America in the 1960s* (New York: Hill and Wang, 1994), 60.
[3] Colin Davies, "Lessons at the Roadside." *Architectural Research Quarterly* 8 (2004): 27-37.

The rise of suburbia, like the entrance of television into the home, reflects a change in the culture in which more prosperity makes the suburbs and a house of one's own a possibility for many people. In 1947, William Levitt designed and built the influential, some say quintessential, model of suburban development, Levittown, on Long Island. Art historian, Karal Ann Marling argues that "Levitt virtually invented the post-war suburb, built a new social construct there along with 17,400 cape cod-style, colonials, and ranch houses. His design became the norm. The modern technology that made affordable, assembly-line construction possible never asserted itself too blatantly in Levittown's exterior shutters and period roof lines, but [did so] in the open-plan interiors arranged around the kitchen, and the appliances acquired enormous visual prominence."[4]

Since the houses all looked the same, the difference and *democratic* choice was to be found in the items with which people filled the house. This association between choice and consumption was due to manufacturers and advertisers' conscious efforts to make consumption and the ability to purchase refrigerators, washers, and cars uniquely American.[5] These efforts make a startling contrast between life in the free world and life in Soviet Russia. The houses also changed the way that consumers purchased durable goods. The new norm became integrated and matching items, with colorful and unique items, being *second-tier* appliances. Thus, consumption became inextricably linked with democracy and choice and paved the way for the development of contemporary consumer culture. Theme restaurants reflect the development of this consumer culture

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[4] Karal Ann Marling, *As Seen on TV: The Visual Culture of Everyday Life in the 1950s* (Cambridge: Harvard University Press, 1996), 253.
[5] Marling, *As Seen on TV*, 261.

and illustrate how dining was not simply consumption, but designed as a total experience that encompassed food and the built environment. The sociologist and theorist, Dean MacCannell argues that souvenirs are a type of marker collected by individuals and the souvenir helps shape the experience of site. Restaurant owners' clever marketing, and patrons' desire for tangible reminders of their experiences, prompted restaurateurs to elaborate their menus as souvenirs, as " . . . memories of the thing itself."[6]

During the 1970 and 1980 decades, theme restaurants become more prevalent, and the concept of a restaurant resembles that of a theater. As sociologist Mark Gottdiener sees it, "people expect to be entertained by the commercial environment." In the United States the phenomenon of theme dining is unique "among all the countries of the world . . . the United States stands alone as uniquely endowed with themed places. Nowhere can you find such a variety of motific restaurants."[7]

Americans grow increasingly fascinated with theme environments as they expand to family entertainment venues or themed attractions. *Disneyland* and *Disneyworld* are the most famous of these. ". . . the creation of theme parks for family vacations is increasingly popular throughout the country. Dolly Parton, the country and western singer, has her own park (*Dollywood*), as does the dead Elvis (*Graceland*)— both in Tennessee. Las Vegas once a mecca for alcohol, sex, and gambling, has become the theme park capital of the

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[6] Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (Berkeley, Cal.: University of California Press, 1976) 41-42, 119.
[7] Mark Gottdiener, *The Theming of America* (Boulder, Col.: Westview Press, 1997), 75, 145.

United States as casinos switch to family oriented entertainment and spectacular fantasy facades, such as the *Luxor Hotel* with its ancient Egypt motif."[8]

In 1971 a shift occurred to more diverse themed dining environments. In that year *Hard Rock Cafe* opens its doors to the public in London. This restaurant brought a world of rock stars to the general public by filling its interior with rock n' roll memorabilia. Moderate food prices and a unique environment entice a flood of diners. During the decades of 1970 and 1980, other theme establishments make their appearance in the franchise theme food scene, including *Chi-Chi's* (Mexican-style food); *Olive Garden* (Italian-style food); *Tony Roma's* (ribs and BBQ), *TGIF* (American fare) and *Red Lobster* (seafood).

Later in 1991 *Planet Hollywood* challenges the *Hard Rock Café* in popularity. Utilizing the same successful formula, *Planet Hollywood* established franchises throughout the world and also offered a uniquely thematic environment of movie star artifacts and memorabilia. Part of *Planet's* successful formula is the inclusion of souvenir shops within the restaurants. Both *Planet Hollywood* and *Hard Rock Cafe* exploit the notion of brand by offering their clients a wide array of souvenirs for purchase, all with the intention of bringing home a piece of the restaurant experience. This idea, however, was not new; *Clifton's* and *Trader Vic's* most successful business years also included marketing with souvenirs. These Polynesian restaurants also offered their customers leis to buy and take home. Gottdiener explains that "in the past, people acted as consumers by relating the prices of things to their respective budgets. Common, rational calculation ruled consumer behavior.

[8] Gottdiener, *The Theming of America*, 3.

Now, to this monetary relation, has been added a second dimension. The consumption process also consists of a link between fantasies of self fulfillment through commodities and ordinary consumer needs."[9]

Theme Dining remains a popular form of middle-class entertainment well into the first decade of the 21st century. Multiple theme, well established franchises continue to operate with great success, and all kinds of Americans expect to dine in these chains as they proliferate throughout the country. However, during the last decade or more, the theming trend has become a high-end experience, sometimes with celebrity chefs. Themed designs are abstract rather than literal. The high end theme dining experience now includes large and complex art installations, explosions of colors and graphics, and an unrivaled, elevated customer experience.

1.3 The Intypes Research and Teaching Project

This thesis makes a contribution to the Intypes (Interior Archetypes) Research and Teaching Project, initiated in 1997 at Cornell University. The project creates a typology of contemporary design practices that is derived from reiterative historical designs that span time and style and cross-cultural boundaries. An Intype represents an ideal example of a historical and culturally determined practice of design. The project produces a new knowledge base from practice-led research by creating the first typology of contemporary design practices that are derived from historical sequences. The research identifies design

[9] Gottdiener, *The Theming of America*, 43.

traits that have not been named, generates a design-specific vocabulary and publishes a digital database of interior architectural photographs. The project also offers an innovative approach to further design criticism and design sustainability. It is the first project of its kind to assemble contemporary design theory in a digital database using interior architecture photographs. The key method of delivery for the Intypes Project is its web site—www.intypes.cornell.edu[10]

1.4 Methodological and Theoretical Approaches

The Intypes Project's methodological structure produces the first typology of interior design (a grouping of design productions in which some inherent characteristics make them similar). Initially, the project derives types from the published work of designers. To discover that body of knowledge the graduate student researcher undertakes seven different staged approaches:

1. A content review and analysis of approximately 1,100 issues of trade magazines and secondary source materials. Research begins with tracing a series of design practices by conducting content surveys in primary sources, such as *Interior Design and Architectural Record*.
2. Identifying composites of traits that typify (through time) a dominant characteristic that has been used repeatedly by designers as interior architecture or design.

[10] Jan Jennings, "A Case for a Typology of Design: The Interior Archetypes Project," *Journal of Interior Design* 32, no. 3 (2007): 53-55.

3. Isolating these traits by naming and defining them and illustrating examples chronologically.
4. Preliminary development and proposal (draft stage) of specific Intypes.
5. On-site field studies to various cities to test the Intypes developed from photographs in trade magazines against built projects.
6. Revising the Intypes based on observational evidence.
7. Developing the Intypes in the web-based format[11]

The methodological approach of the thesis is historical, theoretical, and critical. Thinking about design precedents as a continuum, or a series of replications, owes much to George Kubler's *The Shape of Time*. Kubler believes that every important work can be regarded both as historical event and as a hard-won solution to some problem. To him, every solution links to a problem to which there have been other solutions. As the solutions accumulate, a conception of a sequence forms. The boundaries of a sequence are marked by the linked solutions describing early and late stages of effort upon a problem. In the long run, a sequence may serve as scaffolding for new design.[12] Other theorists, such as Robert Maxwell approach design history similarly. According to Maxwell, the dialectic of the new and old is a complex one, "for within the new there is something of the old, which precisely renders the new recognizable; and within the old the new is already pregnant."[13]

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[11] Jennings, "A Case for a Typology of Design," 53-55.
[12] George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), 31-82 in Jennings, "A Case for a Typology of Design," 49.

The structure of Kubler and Maxwell's methodological approach proves useful for modeling interior design precedents. Some sequences of historical or theoretical solutions may come and go over time, but many become so powerful that they represent continuity. The Intypes become the basis for understanding the relationship between contemporary design and historic precedents in interior design.[14]

Naming Practices

With about 85 intypes identified to date, each Intype name and icon must mean something to those who recollect them. Terms are mnemonic. Naming often evokes human characteristics or behaviors. The processes of naming Intypes, visual representation and definition are about reduction. Naming also represents a translation of design practices into a formalized language that stems from research, but with the intent to be accessible to a diversified group of users. When an Intype term is used without explanation or translation or gloss, it is considered an accepted part of design language. The diverse ways in which Intypes will be put to use makes it a language. If the language is adopted as a vocabulary, then Intypes become a productive language.

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[13] Robert Maxwell, *Polemics. The Two Way Stretch: Modernism: Tradition and Innovation* (London: Academy Editions, 1996), 12 in Jennings, "A Case for a Typology of Design," 48-68.
[14] Jan Jennings, "Dialectic of New and Old: Theory Investigations in Studio Design," *Interiors and Sources* (March 2003): 74-77.

The Importance of Trade Magazines to the Research

The practice of interior design is temporally limited. In contract design, an installation remains approximately seven years, less for hospitality design in a good economy. Therefore, design and architectural trade magazines provide a longitudinal record of contract work. For example, *Interior Design* began publishing in 1932; *Architectural Record* has been in continuous publication since 1891. Other design trade periodicals are also surveyed, including those in areas of specialization, such as hospitality design, as well as international titles.

Site Visits

Also imperative to the study are site visits that follow the content survey and the draft versions of archetypes. Relying on published photographs as evidence for the archetypes is problematic because the pictures are not the same as three-dimensional documentation.

In addition to the collection and analysis of photographic evidence from publications, I made site visits to theme dining venues in New York City in October 2011, and Las Vegas, Nevada in May 2012.

The sites visited were:

In New York	In Las Vegas
Bubba Gump Shrimp Co.	*Greenwich Village Eateries* at *NY NY Hotel*
Planet Hollywood	*America* at *New York New York Hotel*
Hard Rock Cafe	*China Poblano* at *The Cosmopolitan*
	Mizumi at Wynn
	Le Village Buffet at *Paris Hotel*
	SushiSamba at *The Palazzo*

Las Vegas has historically been an important place in the development of Theme Dining and theme entertainment in the United States. The visits allowed me to contrast the evidence gathered from primary and secondary sources with *brick-and-mortar* theme dining venues.

The trip to Las Vegas proved to be useful in identifying the Intypes that I developed for my thesis and corroborating the current theme dining trends evident in trade journal publications from the last 12 years. A particularly obvious Intype was Inscape, developed through the depiction of urban landscapes scenes in hotels such as The *New York New York* and *Planet Hollywood Hotel* (previously known as *The Aladdin*).

Currently, theme dining trends in Las Vegas continue to evolve away from literal interpretations. Less and less, I witnessed theme establishments whose intent was to transport the customers to specific locales. Most venues visited displayed a toned-down

theme and an abstracted theme experience for the diners. The interior design of the thematic experience was focused on creating a surreal experience and empowering the guest to interpret it however he/she sees fit. This was particularly evident in many of the restaurants and bars in the *new* hotel/resort developments such as *The Wynn*, *The Cosmopolitan*, The *Palazzo*, and *Aria.*

1.5 Literature Review

The following literature review describes primary and secondary research sources that inform and shape the broad based knowledge of contemporary Theme Dining environments. The literary description provides relevance, accuracy, and quality of the sources cited. The review provides essential tools for the historical and theoretical understanding of the topic under examination.

Primary sources for this bibliographic essay focus on trade journals because they provide a longitudinal record of contract interior design work. Archival documents including photographs, postcards, menus, and newspaper articles provide another base of primary sources for the study. Secondary sources encompass academic or scholarly sources offering interpretative analyses of theme dining, themed spaces, as well as other seminal work written on the topic.

Primary Sources

Trade Design Magazines

Interior Design began publication in the United States in 1932 and is the most comprehensive interior design trade journal in the world. The monthly publication offers scores of new American and international interior design and architecture projects, including space planning, furniture, finishes, and materials, lighting, circulation, graphic design interventions, and color. For the purposes of this thesis, a comprehensive survey of *Interior Design* was conducted, beginning with the decade of 1950 to 2012. Over 1,000 issues of the magazine were reviewed, selecting pictorial and analytical content that would provide quantitative and qualitative evidence for the existence of theme dining spaces in the United States. *Architectural Record* is also a primary source for Intypes theses, because it is the most comprehensive architectural trade journal available. However, it did not publish designs for theme dining.

Original Postcards

Polynesian restaurant postcards, a private collection amassed by Professor Jan Jennings, is an invaluable resource that provides much needed evidence of theme restaurants in the decades of 1930 and 1940. The quality and quantity of these postcards became the backbone for many of the Intypes analyzed in this thesis. I also drew from her research at the Curt Teich Postcard Archives in Libertyville, Illinois (http://www.lcfpd.org/teich_archives/).

Menu Collections

Several weeks of archival research work took place during the fall of 2011 and early spring of 2012 at *Kroch Division of Rare and Manuscript Collections* (KRMC) at Cornell University Library. The purpose of this endeavor focused on three menu collections demonstrating that menus, ranging from mode of transportation menus to quick service menus to menus of fine dining restaurants, specialized in creating exotic places and experiences. The menus analyzed dated from 1920 to 1960.

The *Randall H. Greenlee* menu collection accounts for nearly 500 menus. The menus in the Greenlee collection primarily date from the 1940s and 1950s and include restaurant, hotel, railroad, airline, and steamship menus from the U.S. and abroad. The *Donald Ross* menu collection, acquired by KRMC in 2010, also has a wide variety of menus; these include country club dinners, charity balls, and business-sponsored gathering menus. Donald Ross began collecting menus in 1963. He collected 2472 menus during his frequent travels over a thirty-five-year period. Ross indexed each menu by hand in spiral notebooks and included the restaurant, location, month and year of his visit, and the type of menu in his detailed catalog. The third collection of menus belongs to the *Cornell School of Hotel Administration Library* (Nestlé Library), it is housed in KRMC, and a small portion of the menus is available on the World Wide Web. This depository contains nearly 5000 fine dining and quick service menus, and the collection spans almost 80 years from 1920 to 1998.

The archival evidence suggests that many restaurant menus emphasized the importance of the establishment within a larger geographic context, and the restaurants sought to portray themselves as important points of attraction in diverse cities and towns across the United States. The idea of glamour and exoticism was the constant premise in the menus of the collections.

Secondary Sources

The Tourist, the seminal work of sociologist Dean MacCannell, examines tourism using social theory as a lens to engage issues of authenticity, culture, and the construction of social reality. It analyzes travel and sightseeing from a social scientific perspective. This book is particularly helpful in understanding the different meanings and deployments of "otherness", as described by MacCannell, when Hawaiian tourists in Las Vegas express their satisfaction when visiting the hotels "*New York, New York*" and "*Paris*", saving them expense and time to go to the real New York City and Paris. The author argues that tourists are criticized for having a superficial view of the things that interest them, but modern tourists share with social scientists their curiosity about primitive peoples, ethnic, and other minorities.[15]

Dream Worlds: Architecture and Entertainment, the work of Oliver Herwig, argues that architecture serves as another form of entertainment. For example, he explores the Coliseum in Rome and London's Crystal Palace for the World Exhibition of 1851 as forms of ambitious public spectacles. The case studies of *Disneyland* and *Disneyworld*,

[15] MacCannell, *The Tourist,* 198.

Legoland, and the Las Vegas strip serve as examples of theming as a form of displaced perception of the world and sense of reality achieved through artificiality.[16]

The Theming of America: American Dreams, Media Fantasies, and Themed Environments by Mark Gottdiener traces the history of themed spaces in America. He explores the nature of social change in America, as well as the origins, characteristics, and future of themed environments. Gottdiener acknowledges the influence of popular culture on themed environments, and his work is helpful in identifying commercial exchange as one of the main reasons for the success of themed spaces.[17]

In *Orange Roofs, Golden Arches: The Architecture of American Chain Restaurants*, Philip Langdon traces the origins of the chain-restaurant industry as an architectural history from the 1870s to the mid-1980s. Langdon posits that chain restaurants consistently embody the spirit of their times. *Orange Roofs* was particularly useful for understanding the marketing and commercial ploys that restaurant developers and company owners utilize in luring their customer bases. Langdon also examines the design of the buildings and how they appeal to customers. This source allowed me to examine how chain restaurants reflect shifts in popular taste and culture.[18]

[16] Oliver Herwig, *Dream Worlds: Architecture and Entertainment* (Munich: Prestel Verlag, 2006).
[17] Gottdiener, *The Theming of America*, 4.
[18] Philip Langdon, *Orange Roofs, Golden Arches: The Architecture of American Chain Restaurants* (New York: Alfred A. Knopf, Inc., 1986).

The Themed Space: Locating Culture, Nation, and Self is an edited collection of essays focused on the significance of the themed space. The first section discusses theming as authenticity, as demonstrated in the *Las Vegas Strip, Coney Island, and Dollywood*. Section two of the book focuses on theme as nation, and the third section deals with theme as person. In general terms, the book studies the contemporary significance of theming, ranging from restaurants, casinos, theme parks, and even medical clinics. The contributors have focused on the many ways in which themed spaces are projections of authenticity, on the relationship of theming to the nation.[19] It provides unique and helpful vocabulary specific to the topic of theme environments.

Jeanne Mercer's *The Polynesian Theme in American Restaurants 1954-1970: A Case Study of Cultural and Design Appropriations*, a Master of Arts thesis, determines that the Polynesian theme restaurant is one of the first and most successful of the genre. Mercer analyzes twenty-five restaurants featured in trade journals, focusing on how they use materials and symbolism. Her work draws attention to the specific ways that objects, design and experiential effects are interrelated to ultimately achieve or represent their specific thematic goals. The thesis was pivotal in the understanding of theme restaurants in the United States for my own thesis. The thesis successfully paved the path for a scholarly research and analysis of theme dining environments and is a strong reference point for this thesis.

[19] Scott A. Lukas, Ed., *The Themed Space: Locating Culture, Nation, and Self* (Lanham, Maryland: Lexington Books, 2007), 1.

A compelling article by Audrey Russek published in the *Food and Foodways Journal* explores the popularity of foreign-theme restaurants in America after the World War I. “Appetites Without Prejudice: U.S. Foreign Restaurants and the Globalization of American Food Between the Wars” is Russek’s analysis of the contradiction between the "Americanization" of food at the same time as native-born Americans enjoyed a growing taste for global cuisines.[20]

1.6 Analysis and Summary of Findings

My research results in the identification, naming, and development of six archetypical design practices. These six include four Intypes identified in other practice types (Billboard, Dressed Column, Exaggerate, and Saturate) and two new Intypes (Dressed Ceiling and Inscape). Collectively, these Intypes constitute interior design strategies in Theme Dining from 1930 to 2012.

Early on, I predicted that the Intype Wunderkammer, a display strategy, would also play a role in the themed interior design of restaurants, in part, because it is widely used in Polynesian restaurants. However, after examining published designs and site-visit research, Wunderkammer was found lacking in evidence of its use across time.

The Intypes developed in this project align as design strategies, but each differs in its role regarding emphasis, quality and spatial and behavioral effect (**Table 1.1**). For example, the

[20] Audrey Russek, “Appetites Without Prejudice: US Foreign Restaurants and the Globalization of American Food Between the Wars,” *Food and Foodways* 19 (2011): 34-55.

Intypes Inscape and Saturate are umbrella interior design concepts that provide direction for a holistically themed space. Both have the power to influence customers' spatial perceptions, to transform an overall atmosphere and to evoke a fantasy-like experience.

Saturate is a brand concept that occupies the most elevated condition of a strategic continuum ranging from the least intervention (Understate) to the most. Making use of one or multiple branding strategies simultaneously, the saturated condition borders on intrusive; the brand identity is overly repetitive, distributed throughout the entirety of the space, and is applied at almost all scales to the vast majority of elements.[21] In Theme Dining, Saturate can also be considered as a display strategy, because of the large number of artifacts it puts in play.

Inscape is the practice of utilizing elements from the outdoors as a strategy to recreate exterior landscapes inside. This Intype uses materiality as the main tool to achieve this effect. Inscapes make extensive and complex use of materials and objects to fill spaces, and effectively immersing customers into an outdoor environment.

Emphasis in materiality is a constant for five of the six Intypes studied. Theme Dining employs materiality as a way to recreate alternate realities for customers. The use of color paired with material manipulation is another popular tactic used by designers of theme

[21] Juliana Daily, "Spatial Graphic Design: Archetypical Design Practices and Theory Studies on Constructing a Narrative of Place," (M.A. Thesis, Cornell University, 2012), 99.

dining spaces, because color can affect space perception and behavior in customers. The attention to color is particularly evident in Dressed Ceiling, Dressed Column, and Saturate.

The Intypes Dressed Column and Exaggerate are object oriented. This means that the focus is not on the space as a whole. Dressed Column can appear as groupings but they can also be seeing “dressed” individually. Dressed Column are often highlighted as unique elements in space and together with Exaggerate become focal points in space.

Intypes such as Billboard and Dressed Ceiling are focused on planar surfaces as opposed to volumes. Billboard is mainly used as a strategy to add drama and to bring attention to a wall or ceiling plane. Its main intention is to make a bold graphic statement of a theme and brand. In the case of Dressed Ceiling, the overhead plane is the one emphasized, but in contrast to Billboard, a Dressed Ceiling is clad with three-dimensional installations that bring attention to the space above the patrons.

For Theme Dining, the Intypes cannot be classified as room dependent, that is to say that the Intypes do not appear in isolation or only in specific areas of the restaurant. The Intypes for Theme Dining appear in all public areas of a venue, such as dining rooms and entrances and together they constitute the essence of the theme dining experience.

Table 1.1 Theme Dining Intypes by Element

	Billboard	Dressed Ceiling	Dressed Column	Exaggerate	Inscape	Saturate
Spatial					■	■
Display				■		■
Material	■	■	■		■	■
Color		■	■			■
Object Oriented			■	■		
Planar	■	■				

Clusters are Intypes groupings that typically appear together (**Table 1.2**). For Theme Dining several pairings and even trios were discovered. Evidence leads me to conclude that Saturate is the overarching Intype for Theme Dining, appearing consistently from 1930s until 2012. The decades of 1930, 1940, 1950 explode with Saturate and Inscape as the primary design strategies for Polynesian theme restaurants. After three decades of use, Saturate dominates Theme Dining as iterations move to less literal theming.

Design strategies for Theme Dining depend on clusters of five Intypes working together to create a Saturate condition. These clusters include 1) Saturate and Dressed Column; 2) Saturate and Inscape and Dressed Column; 3) Billboard and Saturate; 4) Inscape and Dressed Ceiling; 5) Inscape and Dressed Column; 6) Exaggerate and Saturate; 7) Exaggerate and Dressed Column; 8) Dressed Column and Dressed Ceiling. This phenomenon is easily explained. In Theme Dining, Saturate is dependent on multiple theming strategies that are simultaneously distributed throughout the entirety of the space and applied at almost all scales.

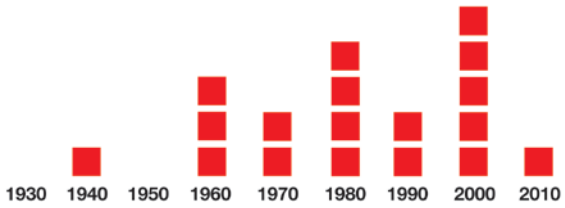
When Saturate is achieved with Inscape, typically the ceilings, vertical planes, and other architectural features are also activated to make an interior space appear as an exterior landscape. In the Saturate condition, a Dressed Ceiling can spill onto adjacent walls and architectural elements, which explains why Dressed Ceiling is frequently paired with Dressed Column.

Table 1.2 Theme Dining Intypes Clusters

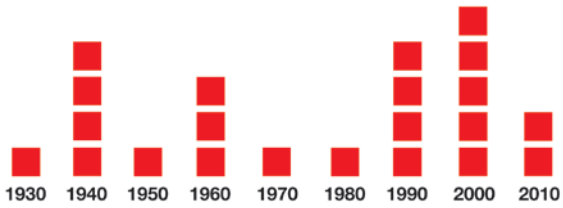
	Billboard	Dressed Ceiling	Dressed Column	Exaggerate	Inscape	Saturate
Billboard						■
Dressed Ceiling					■	■
Dressed Column		■		■	■	■
Exaggerate						■
Inscape		■	■			■
Saturate	■	■	■	■	■	

The graphs below show the Intypes frequency through time; each graph shows the fluctuations in popularity of each Theme Dining Intype from the decade of 1930 to 2012. Exaggerate and Dressed Column were popular in the 1990 decade (**Table 1.3.1**). In the case of Exaggerate, the decade of 1970 represents the beginning of this Intype for Theme Dining; in 1980 it is almost prevalent as it came to be in the decade of 1990. Because both of these Intypes are object-oriented, it is not surprising that they emerge much later in the century (1970), when Theme Dining had already been developed and tested for customers' preferences. The cluster of Exaggerate and Dressed Column diminished early in the 21st century.

Table 1.3.1 Theme Dining Intypes Frequency by Decade



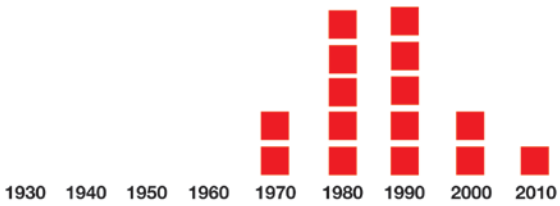
Billboard



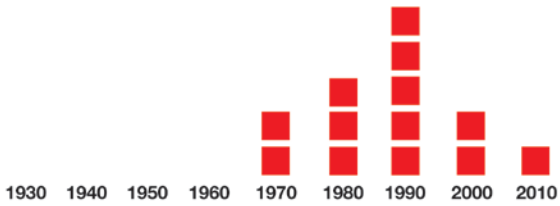
Dressed Ceiling

The frequency of use for the planar Intypes Billboard and Dressed Ceiling (**Table 1.3.2**), consistently increases throughout the decades. Billboard gains in popularity during the decades of 1960 and 1980. Dressed Ceiling peaks in popularity during the decade of 2000, a period in which Theme Dining shifts from literal to abstract themes. Its use in abstract themes result in lively art installations on the ceiling plane.

Table 1.3.2 Theme Dining Intypes Frequency by Decade



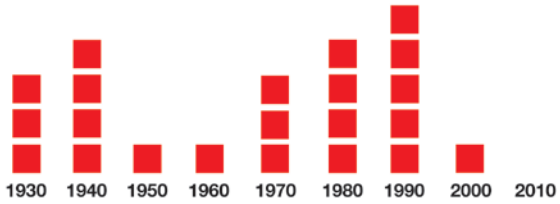
Exaggerate



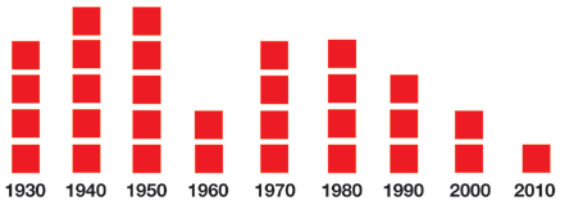
Dressed Column

Inscape's use diminishes for the 1950 and 1960 eras, but resurges in the 1970s, escalating until 1990 when its desirability soars. The difference between the reiteration of Inscape found in restaurants during the decade of 1940 versus the Inscape of the 1990 era is a shift from paradise-beach landscapes, such as *Trader Vic's*, to outdoor urban environments, such as the cobblestone streets of *Greenwich Village* in the *New York New York Hotel* in Las Vegas. Since Saturate is an umbrella concept for Theme Dining, it shows consistent popularity throughout the decades, and it was particularly strong in the decades of 1930, 1940, and 1950, effectively correlating with the outburst of Polynesian theme restaurants.

Table 1.3.3 Theme Dining Intypes by Frequency by Decade



Inscape



Saturate

1.7 Conclusion

This thesis contributes to the extensive body of work accumulated and synthesized in the Intypes Research and Teaching Project since its inception in 1997. The research contained within these Theme Dining Intypes chapters will be uploaded to the project's website —www.intypes.cornell.edu, and made available for public dissemination. It is my intention that this research project will help inform, educate, and fill the void of information and analysis on the Theme Dining practice type.

I anticipate that this body of work will contribute to subsequent research about Theme Dining and themed spaces. Although there is some published work on Theme Dining environments in the United States, more research is needed regarding the intersection between Theme Dining, consumer culture, performance art, and the hospitality industry.

It would also be interesting to understand why this theming is an almost exclusive phenomenon to the United States.

The research process proved to be challenging in finding sufficient photographic evidence of Theme Dining for the decades of 1930 and 1940. The void of information in trade journals was solved by turning to the use of archival source materials including original postcards, menu collections, and theme dining ephemera. I anticipated I would find more overlap with related practice types, such as Bar & Nightclubs, and Hotels; surprisingly my research findings don't suggest much overlap with the aforementioned practice types. Instead, my research findings aligned much more with Restaurants, Spatial Graphic Design, and Material archetypes.[22] In addition, two additional bodies of work greatly informed my own research, Polynesian theme restaurants thesis, and contemporary Chinese restaurants thesis.[23] These works allowed me to discover and hone the two new Intypes that I develop in my own thesis, Dressed Ceiling and Inscape.

In my research, I anticipated I would make use of *Architectural Record* magazine, a trade publication in existence since late XIX century. A fellow Intypes researcher working on Schools 1-12 used *Architectural Record* as her main source of photographic evidence,

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[22] Cho, Jasmin. "Theory Studies: Archetypical Practices of Contemporary Restaurant Design." MA Thesis, Cornell University, 2009; Daily, Juliana, "Spatial Graphic Design: Archetypical Design Practices and Theory Studies on Constructing a Narrative of Place," M.A. Thesis, Cornell University, 2012; Wells, Carla. "Theory Studies: Archetypical Bar and Nightclub Practices in Contemporary Interior Design." M.A. Thesis, Cornell University, 2012.

[23] Mercer, Jeanne Alaine. **"**The Polynesian Theme in American Restaurants 1954-1970: A Case Study of Cultural & Design Appropriations." M.A. Thesis, Cornell University, 1997; Huang, Jie. "A Critique of Contemporary Chinese Restaurants." M.A. Thesis, Cornell University, 2002.;

and, early in the research process she made me aware that *Architectural Record* didn't seem to contain any evidence of theme dining in their pages. Coincidentally, *Interior Design* magazine didn't feature evidence of schools in their pages. This early and helpful observation and cooperation made the initial research process much more efficient. It allowed us to save time and resources. In the future, I suggest researchers work together in the early identification of trends in the periodicals under examination.

In the personal and professional arenas, this research allowed me to hone my interest in interior design theory and history, as well as the effect of the built environment regarding behavior and quality of life issues. In addition, the study intensified my curiosity in the design concepts imbedded in the hospitality industry. The Theme Dining practice type continues to transform and regenerate according to shifts in trends, design perspectives, and demands of the consumers.

Chapter 2
Exaggerate

2

Definition

Exaggerate is a large object or artifact that is over-sized for its interior setting. These figures may be real or artificial, including a full-scale object that is used out of context and scale for the space, such as a real airplane in a dining space.

Application Definition

In theme dining spaces, Exaggerate acts as a visual aid to introduce or reinforce a theme.

Cluster

Exaggerate + Saturate

Description

This Interior Archetype is playful and most often dramatic. Because of its size, in theme settings it borders on the obtrusive and unexpected. Although Exaggerate can be found in large dining spaces, it is more effective when it is used in small locations. When Exaggerate is found in a Saturated[1] dining space, it overpowers other objects as a focal point for the entire space. As a presence, Exaggerate conveys a sensation of proximity to an object that would otherwise be relegated to the imagination.

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[1] The Intype *Saturate* is a brand concept that occupies the most elevated condition of a strategic continuum ranging from the least intervention (*Understate*) to the most. Making use of one or multiple branding strategies simultaneously, the saturated condition borders on intrusive; the brand identity is overly repetitive, distributed throughout the entirety of the space, and is applied at almost all scales to the vast majority of elements. Juliana Richer Daily, "Spatial Graphic Design: Archetypical Design Practices and Theory Studies on Constructing a Narrative of Place" (M.A. Thesis, Cornell University, 2012), 99; The Interior Archetypes Research and Teaching Project, Cornell University, www.intypes.cornell.edu (accessed May 10, 2012).

Chronological Sequence

The Decade of 1970

The first published example of Exaggerate is designer Peter Larkin's *The Escadrille*, a private club in New York City. Airplanes and the World War I era were the chosen theme, and according to Larking, "*The Escadrille* was executed with theatrical approach but with terrific detail." A variety of spaces in this large private club uses models of airplanes, covered with stretchy jersey that are suspended overhead. Airplane wings and wheels in red, white, or blue frame banquettes function as cockpits.[2] The second floor dining room displays a "giant-size model airplane" (**Figure 2.1**) that fills much of the space and stands in close proximity to the dining tables. The wing span almost touches the ceiling, and the out-of-context placement combined with the large scale of the plane, makes the space perceptively more intimate, comfortable, and unusual. A series of upholstered banquettes flank one of the sides of the dining room, offering a comfortable and informal dining experience. The use of white, long tablecloths along with timeless Thonet chairs, add a touch of distinction that set the mood for a memorable dining experience.

[2] The Escadrille [1970] Peter Larkin and Geoffry Leeds, designers; New York City in Anonymous, "The Escadrille," *Interior Design* 41, no.9 (Sept.1970): 96-99; PhotoCrd: Gil Amiaga.

Figure 2.1. The Escadrille [1970] Peter Larkin and Geoffry Leeds, designers; New York City in Anonymous, "The Escadrille," *Interior Design* 41, no.9 (Sep.1970): 98; PhotoCrd: Gil Amiaga.

The Decade of 1980

The British Columbia pavilion for the 1986 Expo provides archetypical reiterations of Exaggerate in two of three Pavilions with the theme of transportation— *The Flying Club and 86th Street*. Designer M. Shelly Mirich created *The Flying Club* as an "air room" (**Figure 2.2**), a 235-seat dinner theater encompassing 4,000 square feet. Mirich fashions a mock airplane crash in the dining space as the focal point of the venue. Neon lights form a cloud valance and the silhouette of a cityscape[3] became the backdrop for the "crash scene". As a result the airplane intrudes into the space; its angled placement made it appear to be in motion and in danger of colliding with the sea of dining tables. The presence of the airplane is menacing, dynamic, and full of realism.

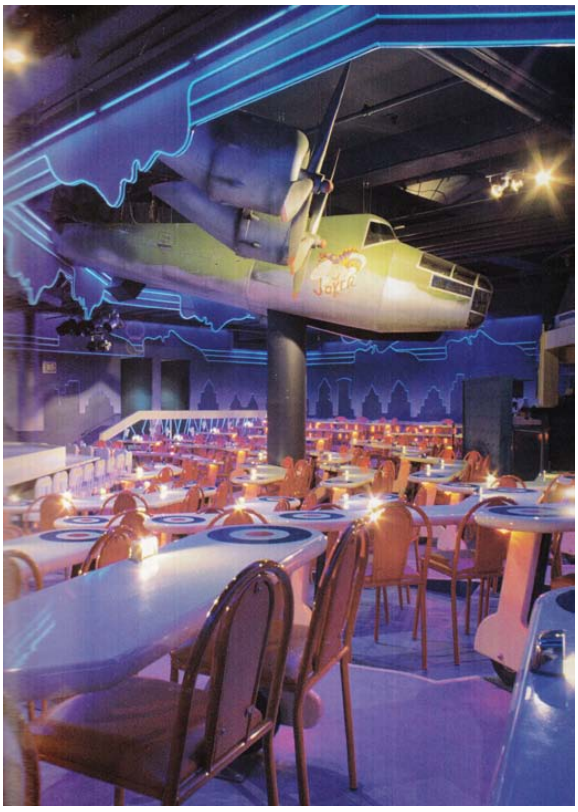

Figure 2.2. The Flying Club [1986]
M. Shelly Mirich, designer; British Columbia, Canada in Eddie Lee Cohen, "The Flying Club," *Interior Design* 57, no.11 (Nov.1986): 189; PhotoCrd: Roger Brooks.

[3] The Flying Club [1986] M. Shelly Mirich, designer; British Columbia, Canada in Eddie Lee Cohen, "The Flying Club," *Interior Design* 57, no.11 (Nov.1986): 188-89; PhotoCrd: Roger Brooks.

The most complex of the three Pavilions, however, was the *86th Street* restaurant and club. It "provides family and live entertainment by day and is transformed into a dining/discotheque environment for the evening hours."[4] A yellow taxi (**Figure 2.3**) of oversized proportions flanks the main dining room and one of the four bars found in the restaurant and club. The oversized model was, in fact, a section of a taxi constructed as a caricature of a yellow cab found on New York City's streets. Its life-sized tires appear small in comparison with the stretched-out vehicle. The taxi also functions as a divider for several areas and functions of the *86th Street*.

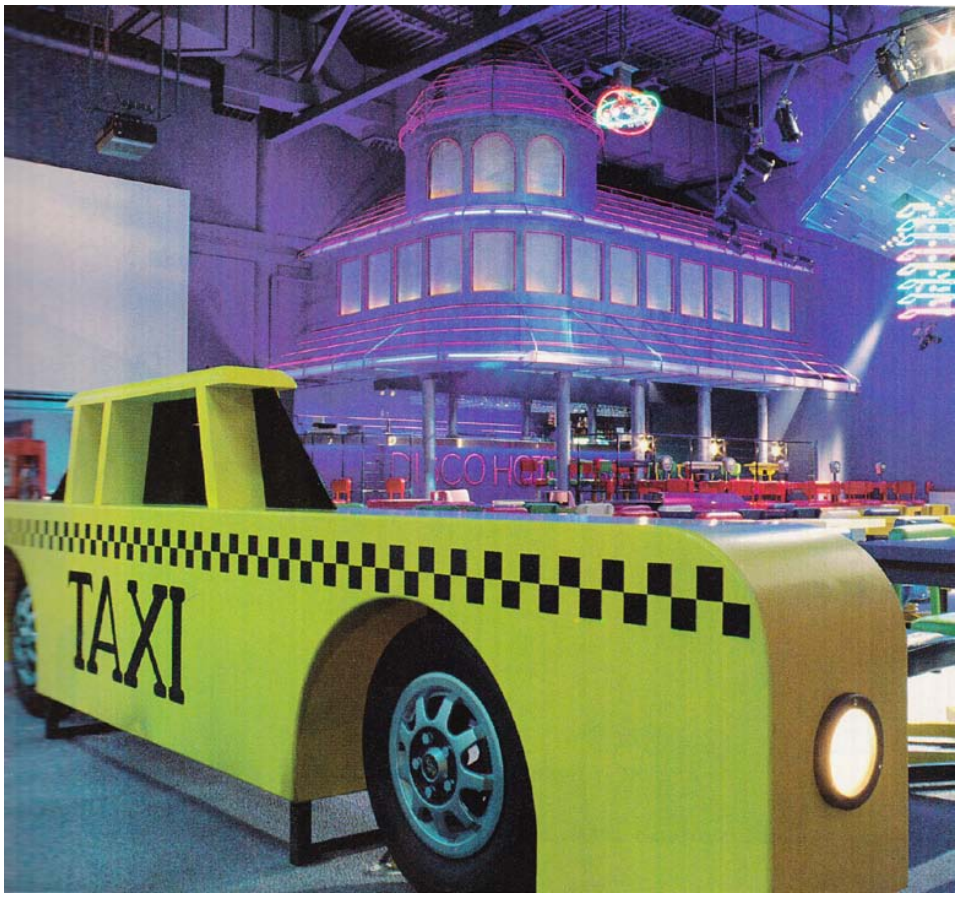

Figure 2.3. 86th Street [1986] M. Shelly Mirich, designer; British Columbia, Canada in Eddie Lee Cohen, "86th Street," *Interior Design* 57, no.11 (Nov.1986): 193; PhotoCrd: Roger Brooks.

[4] 86th Street [1986] M. Shelly Mirich, designer; British Columbia, Canada in Eddie Lee Cohen, "86th Street," *Interior Design* 57, no.11 (Nov. 1986): 192-93; PhotoCrd: Roger Brooks.

Another reiteration of a transportation theme continues in 1988 with *Ocean Reef Grille*, a seafood specialty restaurant located in New York's South Street Seaport. The designers opted for a "combination of suspended small boats and a four-part lighting scheme that colors the ceiling deep blue." The largest of the boats (**Figure 2.4**) are placed over the atrium wells, "with a good deal of variation in craft size and degree of tilt throughout the large collection. All were pointed out to sea." The designers, Haverson and Rockwell, devised a complex lighting scheme: "quartz uplights with Italian-made glass gels were installed to wash the interior's expansive metal ceiling with a combination of blue and aqua light; each boat was cross-lit by three to twelve low-voltage lamps suspended from metal pipes around the space's perimeter."[5] At the seating level, the effects of the overhead boats are almost ethereal; boats seem to float in the air and dimmed blue light. The resulting atmosphere was subdued, casual and relaxing. Although the boats are full size, they function as dropped ceilings that provide a more intimate dining space.

[5] Ocean Reef Grille [1988] Jay Haverson and David Rockwell, designers; New York City in Jerry Cooper, "Ocean Reef Grille," *Interior Design* 53, no.3 (Feb.1988): 304-07; PhotoCrd: Paul Warchol.

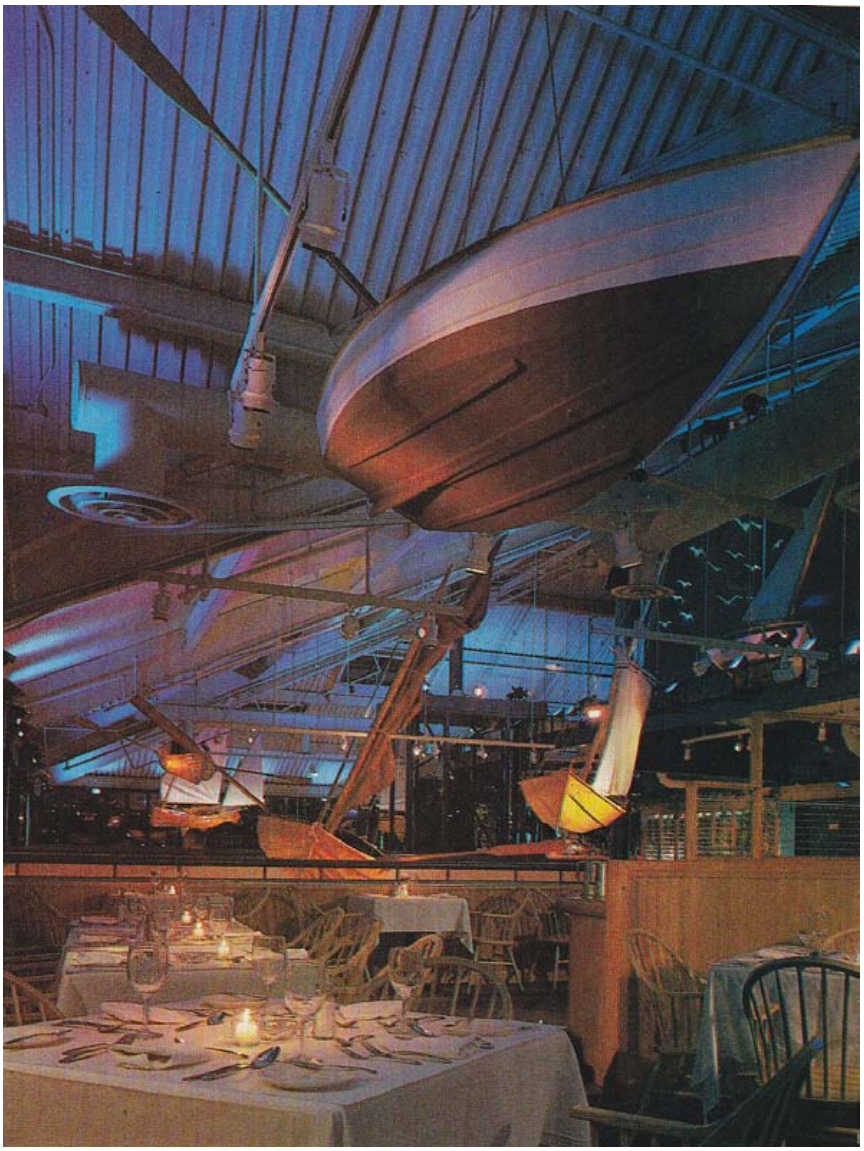

Figure 2.4. Ocean Reef Grille [1988] Jay Haverson and David Rockwell, designers; New York City in Jerry Cooper, "Ocean Reef Grille," *Interior Design* 53, no.3 (Feb.1988): 307; PhotoCrd: Paul Warchol.

The Decade of 1990

In 1993, *The Crystal Court* dining room in the Palace of the Lost City in Bophathatswana, Africa showcases a magnificent fountain sculpture of an elephant (**Figure 2.5**).[6] This use of Exaggerate, realistic in its craftsmanship, fills the space with grandeur. The elephant figure stands on its hind legs in a proud, strong, almost defiant stance while carrying an enormous vessel from which the water of the fountain pours. The sheer size of the fountain creates a strong focal point in the dining room of the hotel, and a strong contrast piece in relationship to the scale and colors found in the rest of the dining space. The gold palette found in the space recedes in comparison with the dark grays and browns of the colossal sculpture. In this theme restaurant, Exaggerate reinforces the geographical location, Africa, and anchors the room in such a way that patrons find themselves inevitably attracted to this spatial feature.

[6] Crystal Court Dining Room [1993] Trisha Wilson, designer; Bophathatswana, Africa in Karen Maserjian, "Trisha Wilson: Always Inventive," *Interior Design* 64, no.12 (Dec.1993): S38; PhotoCrd: Peter Vitale.

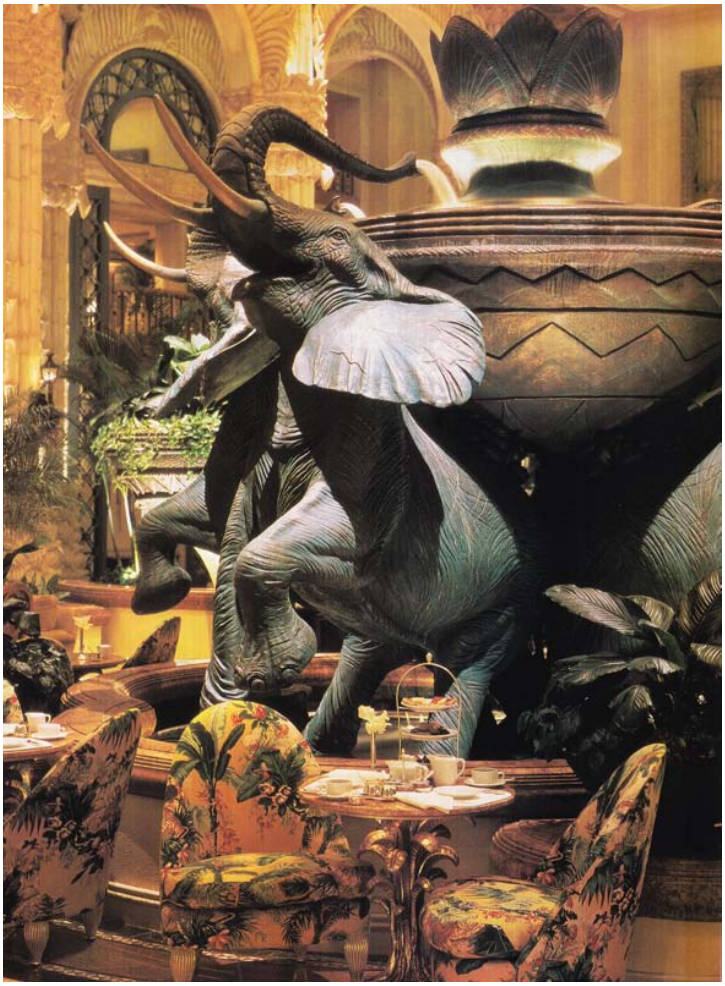

Figure 2.5. Crystal Court dining room [1993] Trisha Wilson, designer; Bophathatswana, Africa in Karen Maserjian, "Trisha Wilson: Always Inventive," *Interior Design* 64, no.12 (Dec.1993): S38; PhotoCrd: Peter Vitale.

For the *Continental Martini Bar* (1997), conceived as a martini lounge with a "global tapas" menu, designer "Miguel Calvo adds a dash of retro-chic." Calvo's earlier design of a New York City bar for the owner of the Continental, differed in theme and size. The Continental had a diner ambience and layout and seated only small parties. In Philadelphia, Calvo "felt the theme had to be more obvious." He "installed vinyl wall pads, recapturing something of older cocktail lounges while providing useful sound absorption." On the ceiling, Calvo

maintained the dropped ceiling grid and inserted new elements, such as varnished Masonite disks and suspended fiberglass olive lamps[7] with four-feet long rods above the booths (**Figure 2.6**). This exaggeration gives the appearance of a huge glossy green olive pierced through with a toothpick, a characteristic detail found in many martini cocktails. The oversized olives not only allude to the martini theme, but are also functional elements; each olive lamp is suspended above each dining booth to produce the spatial sequence of Marching Order.[8]

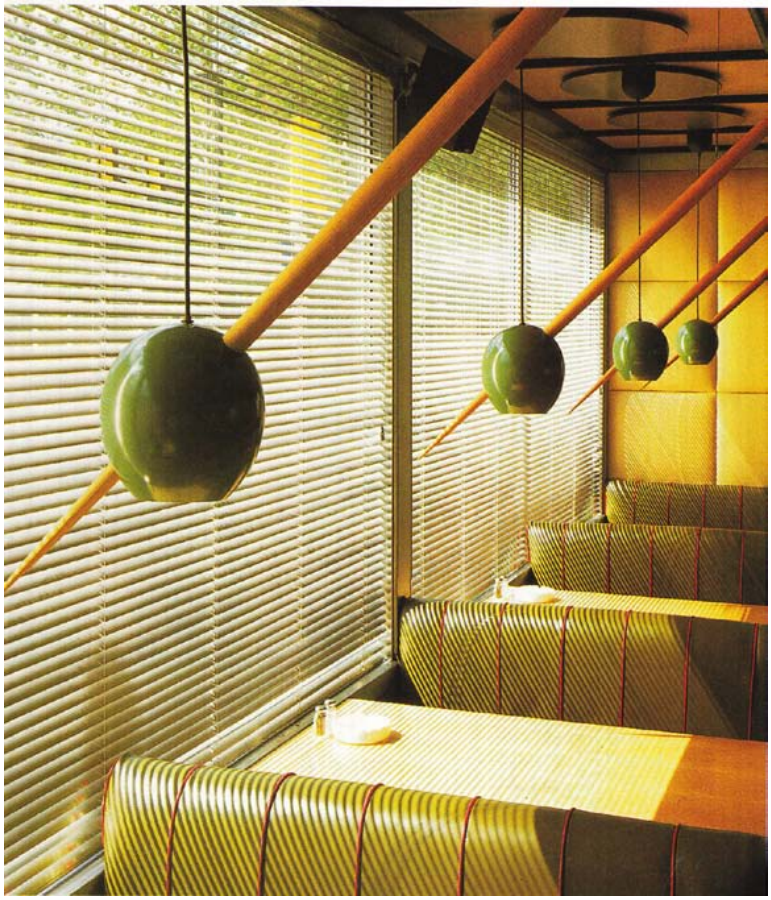

Figure 2.6. Continental Martini Bar [1997] Miguel Calvo, designer; Philadelphia, Pennsylvania in Henry Urbach, "Bar Made," *Interior Design* 68, no.12 (Oct.1997): 127; PhotoCrd: Lynn Massimo.

[7] Continental Martini Bar [1997] Miguel Calvo, designer; Philadelphia, Pennsylvania in Henry Urbach, "Bar Made," *Interior Design* 68, no.12 (Oct.1997): 126-27; PhotoCrd: Lynn Massimo.
[8] The Intype *Marching Order* is a sequence of repeating forms organized consecutively, one after another, that establish a measured spatial order. Scolere, Leah, "Theory Studies: Contemporary Retail Design" (M.A. Thesis, Cornell University, 2004), 58; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/intypesub.cfm?inTypeID=95 (accessed May 10, 2012).

In 1997 the Washington, D.C. firm of Adamstein & Demetriou designed Raku, a 2,300-square foot Asian diner, with a "happening, fun ambience" in mind. The owners of *Raku* "wanted the interior to be reminiscent of the street market stalls in Asia. They referred to the restaurant as a diner (as in American diner), because it featured fast, easy, and inexpensive Asian food. The clients specified stone, steel, and paper as the their material choices. They also required clearly identifiable elements for use in future locations."[9] The firm Adamstein & Demetriou studied the architectures of the East, "drawing references from established vocabularies and translating them for a contemporary American audience. Among the obvious appropriations are the use of shoji screens, paper parasols and oversized chopsticks that enliven the ceiling plane." (**Figure 2.7**) The interior was organized around a central hearth and grill of blackened copper.[10]

Certainly, the parasols and the enormous chopsticks floating above the space are the most prominent decorative features of the restaurant. The chopsticks also reference the type of food served and the Asian theme.

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[9] Raku [1997] Adamstein & Demetriou, designers; Bethesda, Maryland in Judith Nasatir, “Spaghetti Eastern,” *Interior Design* 68, no.14 (Nov. 1997): 94-95; PhotoCrd: Theo Adamstein.

[10] The Intype *Dressed Ceiling* describes the treatment of large sections of a ceiling plane that is dressed by three-dimensional materials or objects that enliven the plane in terms of decoration or ornamentation. Jimena Roses-Sierra, “Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design” (M.A. Thesis, Cornell University, 2013), 95.

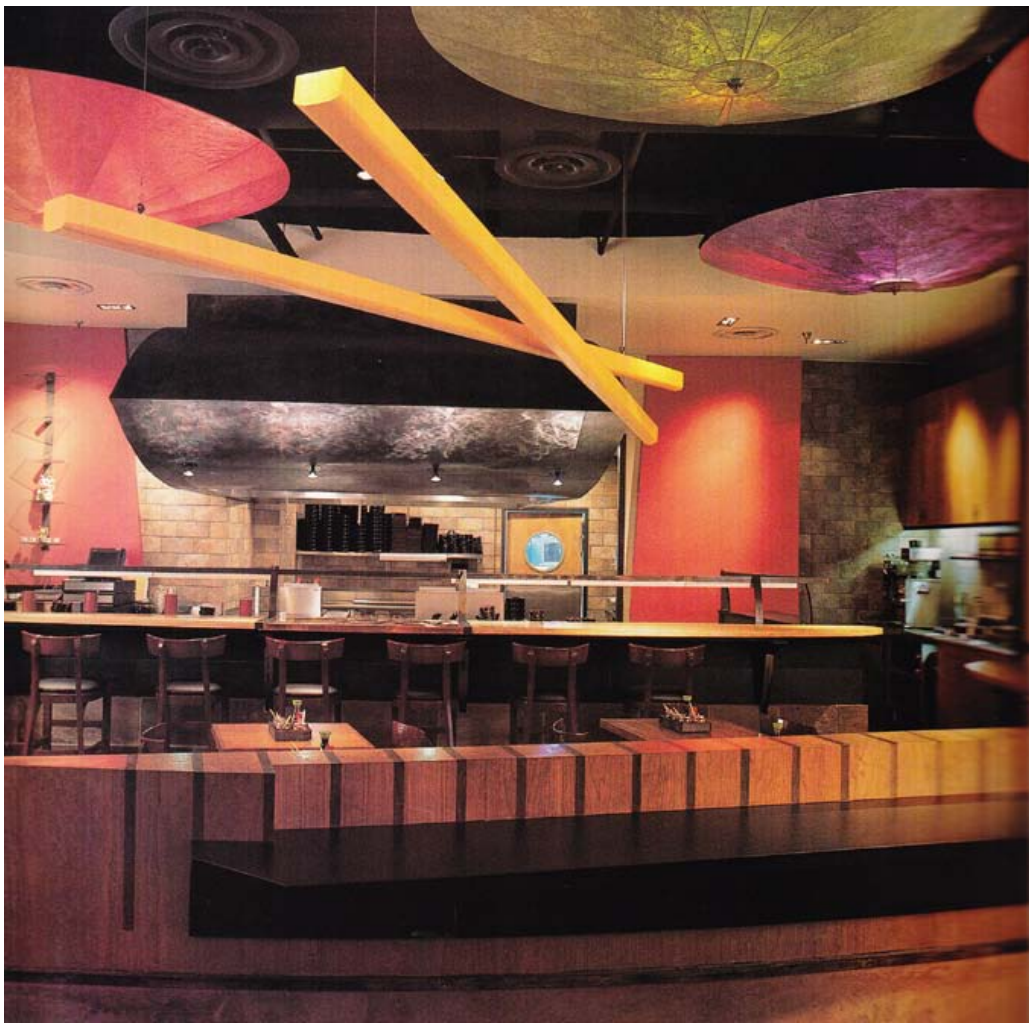


Figure 2.7. Raku [1997] Adamstein & Demetriou, designers; Bethesda, Maryland in Judith Nasatir, "Spaghetti Eastern," *Interior Design* 68, no.14 (Nov.1997): 94; PhotoCrd: Theo Adamstein.

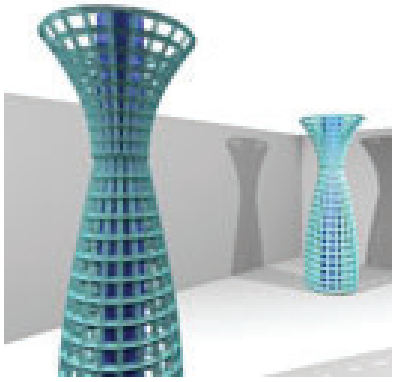
Conclusion

After establishment in the decade of 1970 Exaggerate remains an archetypical strategy of Theme Dining. Published examples in the decades of 1970 and 1980 reveal that transportation was an early and reliable theme, but since then other larger than life themes have emerged, including the ocean, as well as exotic cultures, such as Africa and Asia.

Evidence for the archetypical use and the chronological sequence of Exaggerate in theme restaurant design was developed from the following sources: **1970** The Escadrille [1970] Peter Larkin and Geoffry Leeds, designers; New York City in Anonymous, “The Escadrille,” *Interior Design* 41, no.9 (Sept.1970): 98; PhotoCrd: Gil Amiaga / **1980** The Flying Club [1986] M. Shelly Mirich, designer; British Columbia, Canada in Eddie Lee Cohen, “The Flying Club,” *Interior Design* 57, no.11 (Nov.1986): 189; PhotoCrd: Roger Brooks; 86th Street [1986] M. Shelly Mirich, designer; British Columbia, Canada in Eddie Lee Cohen, “86th Street,” *Interior Design* 57, no.11 (Nov.1986): 193; PhotoCrd: Roger Brooks; Ocean Reef Grille [1988] Jay Haverson and David Rockwell, designers; New York City in Jerry Cooper, “Ocean Reef Grille,” *Interior Design* 53, no.3 (Feb.1988): 307; PhotoCrd: Paul Warchol / **1990** Crystal Court dining room [1993] Trisha Wilson, designer; Bophathatswana, Africa in Karen Maserjian, “Trisha Wilson: always inventive, sometimes daring and ever original, this designer's spaces range from sophisticated styles of New York to jungle scenes of Africa,” *Interior Design* 64, no.12 (Dec.1993): S38; PhotoCrd: Peter Vitale; Continental Martini Bar [1997] Miguel Calvo, designer; Philadelphia, Pennsylvania in Henry Urbach, “Bar Made,” *Interior Design* 68, no.12 (Oct.1997): 127; PhotoCrd: Lynn Massimo; Raku [1997] Adamstein & Demetriou, designers; Bethesda, Maryland in Judith Nasatir, “Spaghetti Eastern,” *Interior Design* 68, no.14 (Nov.1997): 94; PhotoCrd: Theo Adamstein.

Chapter 3
Dressed Column

3



Definition

Dressed Column describes structural or non-structural columns that are “dressed” by decorative or ornamental means; altogether the columns act as multiple repeating showcase features.

Application Definition

In Theme Dining, Dressed Columns extend the theme found in the space. The verticality and rising pattern of columns can easily bring the theme from the ground to the ceiling plane.

Clusters

Dressed Column + Dressed Ceiling

Dressed Column + Inscape

Dressed Column + Saturate

Description

Columns define perpendicular edges of a volume in space. A column also will "assert itself as the center of the field and defines equivalent zones of space between itself and the surrounding wall planes. When offset, the column defines hierarchical zones of space differentiated by size, form, and function."

In Theme Dining Dressed Columns function as design features to enhance a particular mood or concept. In this practice type, the ornamental enhancement of the columns

articulates even more the adjacent planes, therefore extending a particular theme to the surrounding spaces (volumes). This effect will be more pronounced when repetitive series of Dressed Columns "punctuate the spatial volume, mark off modular zones within the spatial field, and establish a measurable rhythm and scale that make the spatial dimensions comprehensible." [1]

The archetypical practice of a Dressed Column in restaurant design differs somewhat from its use in Theme Dining. In a restaurant a Dressed Column acts as transformative element in space;[2] these ornate columns become focal points in space that elevate the dining experience. In Theme Dining, Dressed Column also punctuates dining spaces in a spectacular fashion, but the primary function shifts to be an enhancer of a theme in a dining space.

In Theme Dining, columns also unite the floor and ceiling and can easily display objects or features that are seen by all. The location of an ornament (base, shaft, capital) will determine the visual behavior and focal point. Most examples found of Dressed Columns accentuate the capital, which force a viewer's eye to move upwards, and, in many instances, continue the visual spectacle on the ceiling plane. Another instance of Dressed Column occurs when the shaft is elevated with aesthetic license; in this case the eye

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[1] Francis D.K. Ching, *Architecture: Form, Space & Order*, 2nd Ed. (New York: John Wiley & Sons, Inc., 1996), 126, 131.
[2] Jasmin Cho, "Theory Studies: Archetypical Practices of Contemporary Restaurant Design," (M.A. Thesis, Cornell University, 2009), 46-56; The Interior Archetypes Research and Teaching Project, Cornell University, http://www.intypes.cornell.edu/expanded.cfm?erlD=53 (accessed May 21, 2012).

contemplates the vertical features comprised in the middle of the base and the capital, allowing for a broader perspective of the spatial experience.

Chronological Sequence

The Decade of 1970

Peacock Alley, an historic restaurant and cocktail lounge inside the Waldorf Astoria Hotel in New York City, was redesigned in 1971. Designer Ellen McCluskey paid special attention to the Moroccan-style columns described as "white columns with umbrella tops swoop to the venerable, high ceiling (**Figure 3.1**). These huge columns, wound with gilt serpents and nearby Moorish arches are daringly combined with delicate Art Deco bas-reliefs on the neighboring lobby ceiling. "[3] As a result of the ornate capital, and the upward movement of a gilt serpent, a viewer's eye is moved upwards.

Color was applied in two different ways to emphasize and distinguish the two main areas of the venue, the cocktail lounge, and the dining room. "Color and lighting are bold in the outer lobby area and progressively become subdued as one reaches the dining area in the back. Banquettes are covered in a dark turquoise snakeskin-patterned vinyl, and the famous curved Waldorf peacock mural have also been rendered in living color."[4]

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[3] Peacock Alley [1971] Ellen L. McCluskey and Associates, design; New York City in Anonymous, "Ellen L. McCluskey," *Interior Design* 42, no.8 (Aug.1971): 147; PhotoCrd: Henry F. Fullerton.
[4] "Ellen L. McCluskey," *Interior Design*: 147.

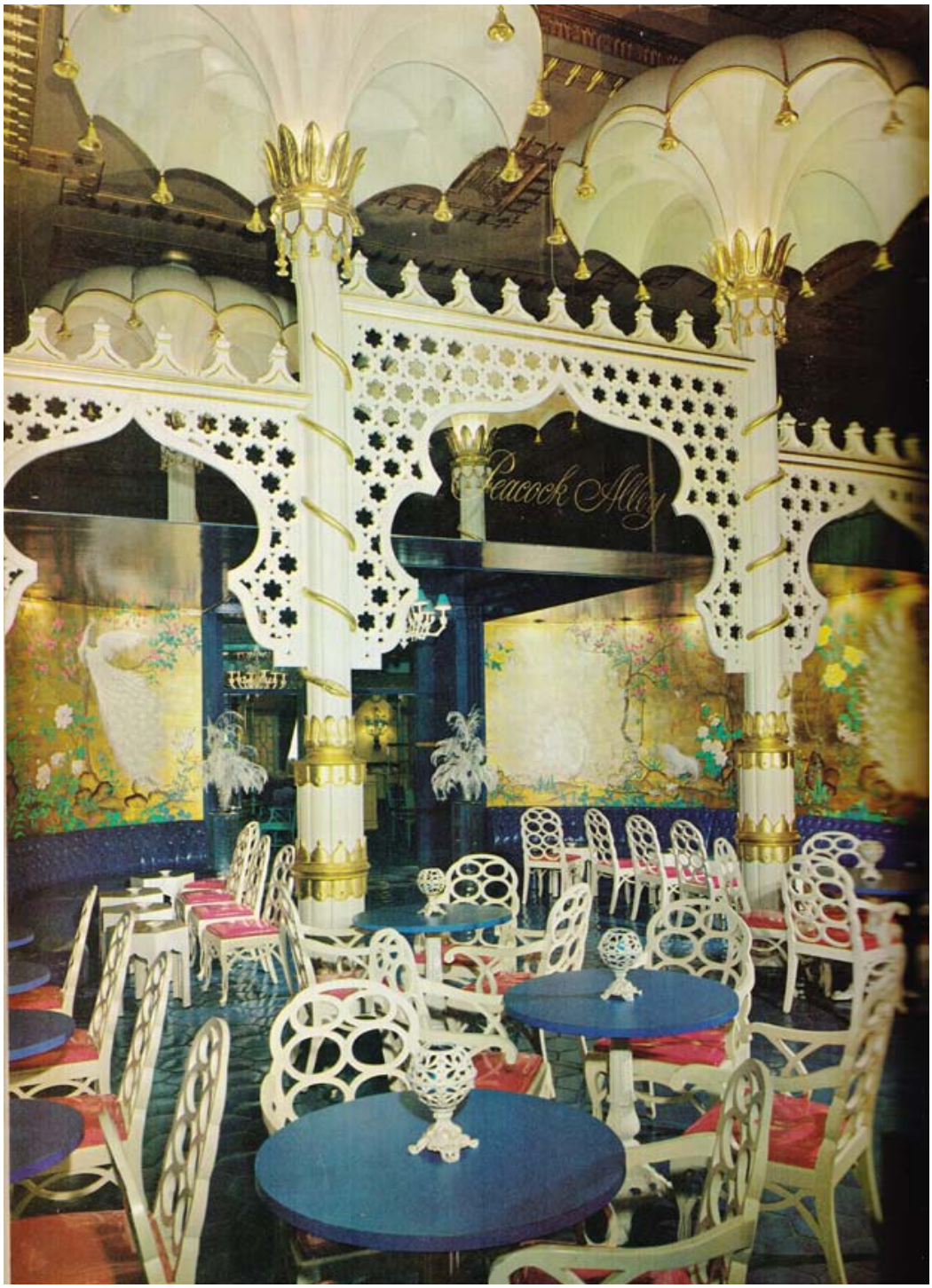

Figure 3.1. Peacock Alley [1971] Ellen L. McCluskey and Associates, design; New York City, in Anonymous, "Ellen L. McCluskey," *Interior Design* 42, no.8 (Aug.1971): 148; PhotoCrd: Henry F. Fullerton.

The Decade of 1980

As inspiration for the *Café Society* restaurant in Manhattan's Flat Iron District, the owner, Shelly Ambramowitz, researched the grand lobbies of 1920s and 1930s era buildings on Manhattan's Central Park West. Restaurant designer Tony Chi, and his associate Albert Chen, created columns and cast a ceiling with a "neon glow . . . in peach coloration."[5] The columns offset the dramatic height of the twenty-two foot ceilings. Chi's counterbalanced verticality with dark bands of horizontal lines on columns and tri-tiered stainless steel railings, mullions, and positive/negative groove and relief-scored detailing.

The structural columns are Light Bodies, each column incased in translucent acrylic and lit from within.[6] (**Figures 3.2 and 3.3**) The ubiquitous peach-colored glow from the columns and ceiling made *Café Society* more attractive for customers who wanted to dine in an upscale establishment. The height and massive volume of the columns made them formal and imposing in space. These qualities translated into the rest of the restaurant by allowing dining patrons to enjoy a place with sophistication and grandeur.

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[5] Cafe Society [1988] Tony Chi, design; New York City in Monica Geran, "Cafe Society," *Interior Design* 59, no.14 (Oct.1988): 238-39, 303; PhotoCrd: W.H. Rogers III.

[6] The Intype *Light Body* is a large translucent three-dimensional architectural object, or element, such as a column, that is lit fully from within to produce a glowing light. A Light Body is not planar. Joanne Kwan, "Theory Studies: Archetypical Artificial Lighting Practices in Contemporary Interior Design," (M.A. Thesis, Cornell University, 2009), 126; The Interior Archetypes Research and Teaching Project, Cornell University, http://www.intypes.cornell.edu/expanded.cfm?erID=168 (accessed May 21, 2012).

Figure 3.2 (top) Cafe Society [1988] Tony Chi, design; New York City in Monica Geran, "Cafe Society," *Interior Design* 59, no.14 (Oct.1988): 238; PhotoCrd: W.H. Rogers III.

Figure 3.3 (bottom) Cafe Society [1988] Tony Chi, design; New York City in Monica Geran, "Cafe Society," *Interior Design* 59, no.14 (Oct.1988): 239; PhotoCrd: W.H. Rogers III.

The Decade of 1990

The decade of 1990 ushered in fresh reiterations of Dressed Column. *Amnesia*, a Toronto nightclub designed by the firm II by IV, creates a place "that lets people forget their cares and, instead, focus on fun and getting-away-from-it-all". The design approach centers on "bold, theatrical, attention-grabbing" interiors identified with the work of II by IV principals Dan Menchions and Keith Rushbrook."[7] The nightclub features a burst of colors, geometric shapes and plush furnishings; something reminiscent of Alice in Wonderland. Originally the "15,000-square foot L-form space was occupied, before total gutting, by a tile factory/showroom in Toronto."

The 1,200 square foot mezzanine floats above the first bar and stairs with a series of color-clad support columns (**Figures 3.4 and 3.5**) built to flank the entrance of the mezzanine and bar. Other columns, dressed in the kaleidoscopic harlequin colors, recede into the painted, background, creating a Camouflage[8] effect. The examples of Dressed Column found in *Amnesia* were a continuation of the kaleidoscopic theme and served various functions such as "welcoming" the guests by flanking entrances, as well as supporting cocktail ledges spread throughout the nightclub.

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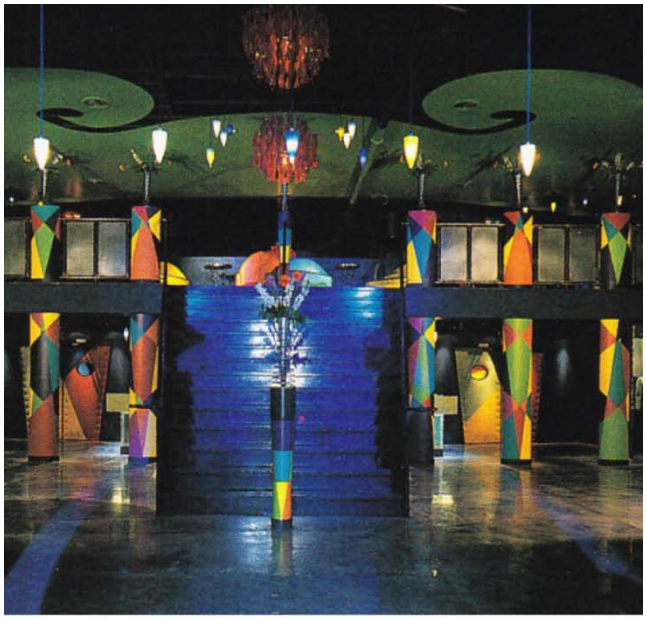
[7] Amnesia Nightclub [1996] II by IV, designing firm; Toronto, Canada in Monica Geran, “In Living Color,” *Interior Design* 67, no.14 (Nov.1996): 136-139; PhotoCrd: David Whittaker.

[8] *Camouflage* refers to the application of a consistent pattern to the wall, floor, and ceiling planes, as well as furnishings. Wrapping the interior with a continuous pattern effectively blurs the transition between horizontal and vertical planes or between planes and furnishings. Elizabeth O'Brien, “Material Archetypes: Contemporary Interior Design and Theory Study” (M.A. Thesis, Cornell University, 2006), 132; The Interior Archetypes Research and Teaching Project, Cornell University, http://www.intypes.cornell.edu/intypesub.cfm?inTypeID=7 (accessed May 21, 2012).



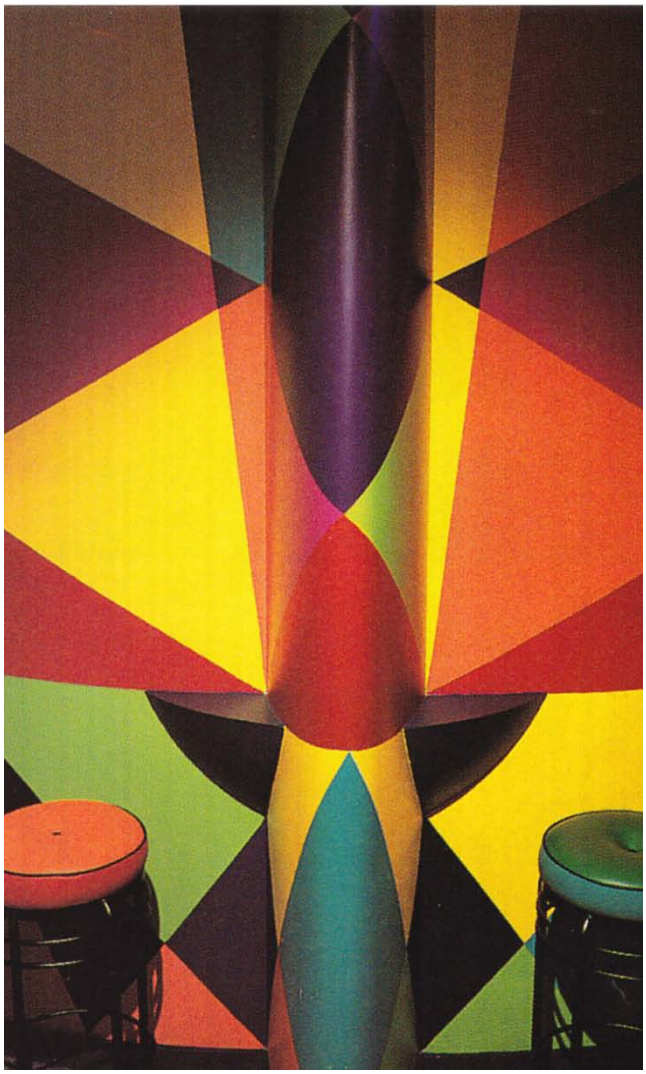


Figure 3.4 (top) Amnesia Nightclub [1996] II by IV, design; Toronto, Canada in Monica Geran, "In Living Color," *Interior Design* 67, no.14 (Nov.1996): 137; PhotoCrd: David Whittaker.

Figure 3.5 (bottom) Amnesia Nightclub [1996] II by IV, design; Toronto, Canada in Monica Geran, "In Living Color," *Interior Design* 67, no.14 (Nov.1996): 139; PhotoCrd: David Whittaker.

In 1999, the *Red Sea Star* restaurant opened its doors which were submerged twenty feet under water. The construction, devised by architect Josef Kiriaty with restaurant interiors by Ayala Serfaty, was located 100 feet from the shore of the Israeli resort town Eilat. Its designer, who had gained an international reputation through her Aqua Creations collection of lighting fixtures and furniture, was commissioned for her first interiors project on the strength of those products.

The restaurant's unique dining experience included Serfaty's warm color palette and sculptural forms that were meant to evoke the sensation of "floating weightless in the water." The under-the-sea theme, carried throughout the dining facility with such attention to detail that even the floor "was made of a transparent epoxy poured over sea sand. The treatment not only resembles an authentic seabed, but also has a reflective, liquescent quality." Tabletops made of epoxy to reinforce Serfaty's vision. "Additional items in Serfaty's composition consist of laser-cut metal railings that resemble abstracted coral reefs or starfish, and custom bar stools with metal tentacles."[9] The examples of Dressed Column (**Figure 3.6**) in this aquatic-theme dining establishment included pillars covered with organic forms to resemble barnacles and anemones; these columns seamlessly blended with the theme and aided in the magical underwater creation.

[9] Red Sea Star Restaurant [1999] Ayala Serfaty Interior Design; Eilat, Israel in Eddie Cohen, "Under the Sea," *Interior Design* 70, no.9 (Jul. 1999): 142-47; PhotoCrd: Albi Serfaty.

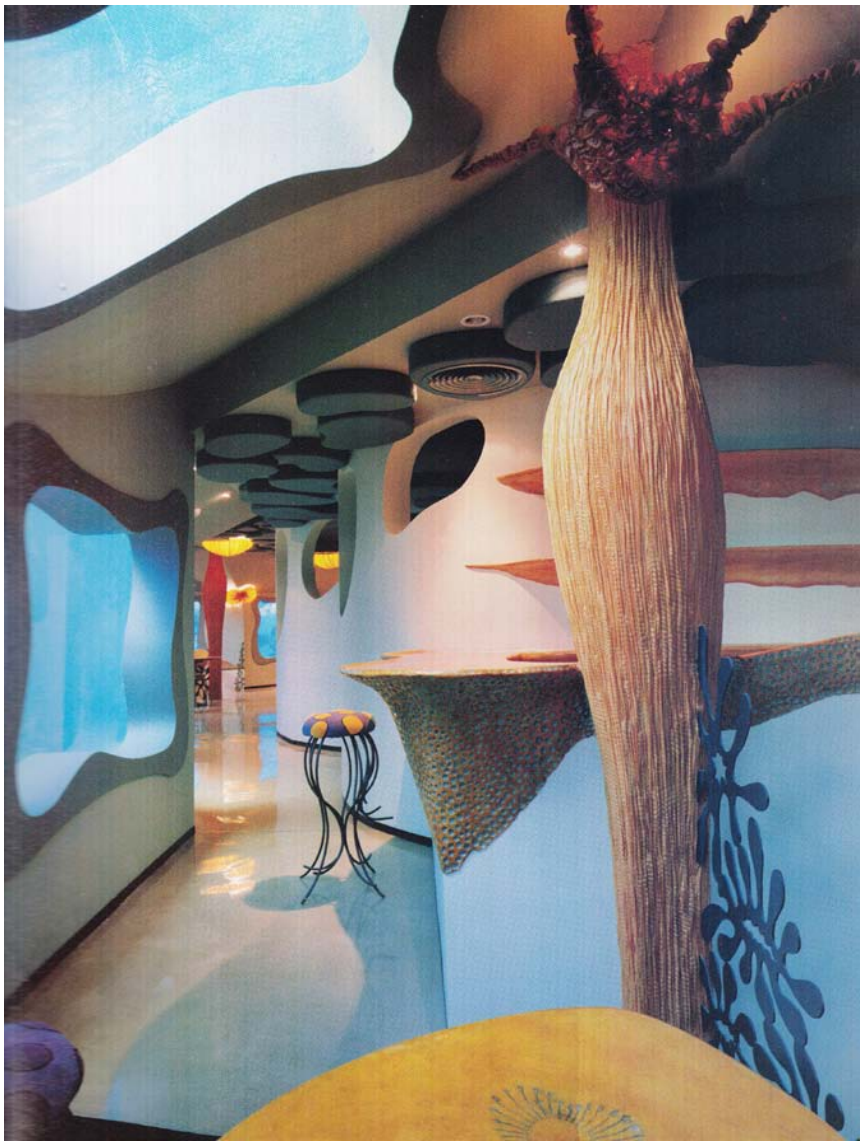


Figure 3.6 Red Sea Star Restaurant [1999] Ayala Serfaty Interior Design; Eilat, Israel in Eddie Cohen, “Under the Sea,” *Interior Design* 70, no.9 (Jul. 1999): 147; PhotoCrd: Albi Serfaty.

The use of a theatrical technique to "translate an animator's creative process into a whimsical dining experience" characterizes the 1999 Disney Cruise Line's restaurant *Animator's Palate* designed by Rockwell Group. "The dining space conveys the experience of walking into a pen-and-ink sketch. While patrons dine, Disney animations gradually evolve into full-color drawings. By the end of the meal, says senior project

manager Nancy Thiel, the room dances with brilliant hues." When diners enter, the room is all black and/or all white, but as the meal progressed, the floor, wall, ceiling, tables, and even waiters' outfits evolved into vivid colors.[10] Several columns (**Figure 3.7**) were dressed as paintbrushes with fiber-optic filaments changed color and illuminated the painter's palette. One of the main characteristics of these examples of Dressed Column, are their interactive lights and ever-changing looks. The kinetic nature of the columns made them unique features, able to affect the mood and spatial perception of the guests dining in the restaurant.

[10] Animator's Palate [1999] Rockwell Group, design; Disney Cruise Line's ships Disney Magic and Disney Wonder, Florida in Elana Frankel, “Toon It Up,” *Interior Design* 70, no.14 (Nov. 1999): 188; PhotoCrd: Mary Nichols for Walt Disney Imagineering.

Figure 3.7 Animator's Palate [1999] Rockwell Group, design; Disney Cruise Line's ships Disney Magic and Disney Wonder, Florida in Elana Frankel, "Toon It Up," *Interior Design* 70, no.14 (Nov. 1999): 188; PhotoCrd: Mary Nichols for Walt Disney Imagineering.

Conclusion

In Theme Dining, Dressed Columns are an integral part of the success of the business venture. The use of the Intype Dressed Column is widespread in the theme restaurant industry, because they are another vehicle to deliver the theme of the restaurant. From the beginning columns have been clad with a variety of materials, ranging from sculptural forms, and paint, to high tech interventions, making the dining customers more aware of their surroundings and the vibrant energy present in the restaurant space.

Evidence for the archetypical use and the chronological sequence of Dressed Column in theme restaurant design was developed from the following sources: **1970** Peacock Alley [1971] Ellen L. McCluskey and Assocs.; designer; New York City, in Anonymous, “Ellen L. McCluskey,” *Interior Design* 42, no.8 (Aug.1971): 148; PhotoCrd: Henry F. Fullerton / **1980** Cafe Society [1988] Tony Chi, designer; New York City, in Monica Geran, “Cafe Society,” *Interior Design* 59, no.14 (Oct.1988): 238-39; PhotoCrd: W.H. Rogers III /**1990** Amnesia Nightclub [1996] II by IV, designing firm; Toronto, Canada in Monica Geran, “In Living Color,” *Interior Design* 67, no.14 (Nov.1996): 137, 139; PhotoCrd: David Whittaker; Red Sea Star Restaurant [1999] Ayala Serfaty Interior Designer; Eilat, Israel in Edie Cohen, “Under the Sea,” *Interior Design* 70, no.9 (Jul. 1999): 142-47; PhotoCrd: Albi Serfaty; Animator's Palate [1999] Rockwell Group, Designers; Florida shipyard in Elana Frankel, “Toon It Up,” *Interior Design* 70, no.14 (Nov. 1999): 188; PhotoCrd: Mary Nichols for Walt Disney Imagineering.

Chapter 4
Billboard

4

Definition

Billboard describes a treatment for an entire planar surface as a blank canvas for art, text, graffiti or photography. In some cases Billboard encompasses more than one plane.

Application Definition

Billboard is a form of storytelling for theme dining spaces. Art, photography, or super graphics can fill entire planes with the purpose of broadening a thematic interpretation in space.

Cluster

Billboard + Saturate

Description

In theme dining settings, Billboard emphasizes brand recognition; it may also facilitate the dissemination of popular culture emblems and themes. Billboard is a strategy that expands the entertainment experience, in conjunction with exotic food, and fantasy-driven interiors, for Theme Dining. A Billboard is a bold statement of a theme; it can be expressed in a classical artistic manner or through modern graphic printing. Billboard may use murals, graffiti, screen-printing, and image projection to convey its message and meaning. The impact and success of Billboard as a strategy stems from its scale; most Billboards spread through entire wall planes. The exaggerated scales propel Billboard's dominating feature in spaces that aim to capture guests' attention and extend the business model's success.

Chronological Sequence

The Decade of 1940

At the iconic *Clifton's* in Los Angeles, a large example of Billboard (**Figure 4.1.**) was painted on the wall to replicate a Polynesian landscape. Two adjacent walls reveal a beautiful coastal perspective that made the interior of the restaurant seem more realistic. The combination the two-dimensional mural receding in the background, and the superposed palm tree replicas, huts, and artifacts from Polynesia resulted in a dramatic and realistic look. In this instance, designers utilized Billboard as a tool to recreate an Inscape, an exterior landscape inside[1] and it gave the guests the feeling that they were eating by the sea.

[1] *Inscape* is the practice of utilizing elements from the outdoors as a strategy to recreate exterior landscapes inside. *Inscape* may be subject to thematic design strategies. Jimena Roses-Sierra, "Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design" (M.A. Thesis, Cornell University, 2013), 125.

Figure 4.1. Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

The Decade of 1960

During this period, the exponents of Billboard continued to be art works painted directly on planar surfaces. Such is the case of the Scottish countryside-themed restaurant, *The Heather House* (**Figure 4.2.**). It boasts a beautiful mural of Edinburgh, by A.R. Gordon,[2] occupying one entire wall in the main dining room. The mural expands across the length and width of a curved wall, thus creating a sensation of continuity and motion. Although the mural does not attempt to recreate a realistic outdoor environment, it references

[2] Heather House Restaurant [1961] Hal Lorey for Carson, Pirie, Scott, and Co., design; Chicago, IL, in Anonymous, "Restaurants," *Interior Design* 32, no. 4 (Apr. 1961): 149; PhotoCrd: Idaka.

autochthonous Scottish landscapes and architecture. The overall effect of the mural in the space is one of elegance and sophistication. The mural captures patrons' attention and becomes the focus of the dining experience by transporting the diners to the rolling hills of Scotland.

Figure 4.2. Heather House Restaurant [1961] Hal Lorey for Carson, Pirie, Scott, and Co., design; Chicago, IL, in Anonymous, "Restaurants," *Interior Design* 32, no. 4 (Apr. 1961):149 PhotoCrd: Idaka.

An advertisement for Dellinger Carpet displays the *Wolferman Restaurant*[3] (**Figure 4.3.**). This concept revolves around Spanish bullfights. Designers execute the theme using extensive color throughout the space. A colorful and bold striped carpet sets the tone for the vibrant restaurant, along with country-style chairs painted in black, yellow, and red.

[3] Wolferman Restaurant, Dellinger Carpet Advertisement [1964] Jack M. Rees, design; Kansas City, MO, *Interior Design* 35, no. 6 (Jun. 1964); PhotoCrd: Anonymous.

The color palette for the restaurant borrows from the mural painted across several walls in the restaurant. The mural depicts the story of bullfighters against beasts, displaying a series of tricks and maneuvers proper of this form of art and entertainment. This Billboard unifies the theme; without it, the multicolored interior would not have a reason to exist. This Billboard also activates the space by creating an aura of excitement for all the diners to enjoy.

Figure 4.3. Wolferman Restaurant, Dellinger Carpet Advertisement [1964] Jack M. Rees, design; Kansas City, MO, *Interior Design* 35, no. 6 (Jun. 1964); PhotoCrd: Anonymous.

In 1966, the execution of Billboard evolved; such is the case of a coffee shop (**Figure 4.4.**) in the lobby of Burke Lakefront Airport in Cleveland, Ohio. The designer sought to integrate the coffee shop equipment with a "colored concrete wall mural by Don Drumm who combines metal objects and welded forms into an abstract sculpture. The wall was extended to include part of the ceiling to give illusion of spaciousness and to conceal lighting and air-conditioning ducts."[4] The Billboard in this space is part sculpture, part painting, and part object display,[5] a dramatic change in the technique utilized for the Billboard samples examined thus far.

[4] Coffee Shop, Burke Lakefront Airport [1966] John P. Mazzola, design; Cleveland, OH, in Anonymous, "Airport Coffee Shop," *Interior Design* 37, no. 4 (Apr. 1966): 192-93; PhotoCrd: Anonymous.
[5] The Intype *Wunderkammer* describes an historic exhibition aesthetic in which entire walls or ceilings were covered by a multitude of artifacts arranged by taxonomy. Contemporarily, the term refers to assemblages that cover entire interior planes of related or disparate objects. Jasmin Cho, " Theory Studies: Archetypical Practices of Contemporary Restaurant Design" (M.A. Thesis, Cornell University, 2009), 65-75; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/intypesub.cfm?inTypeID=51 (accessed June 6, 2012).

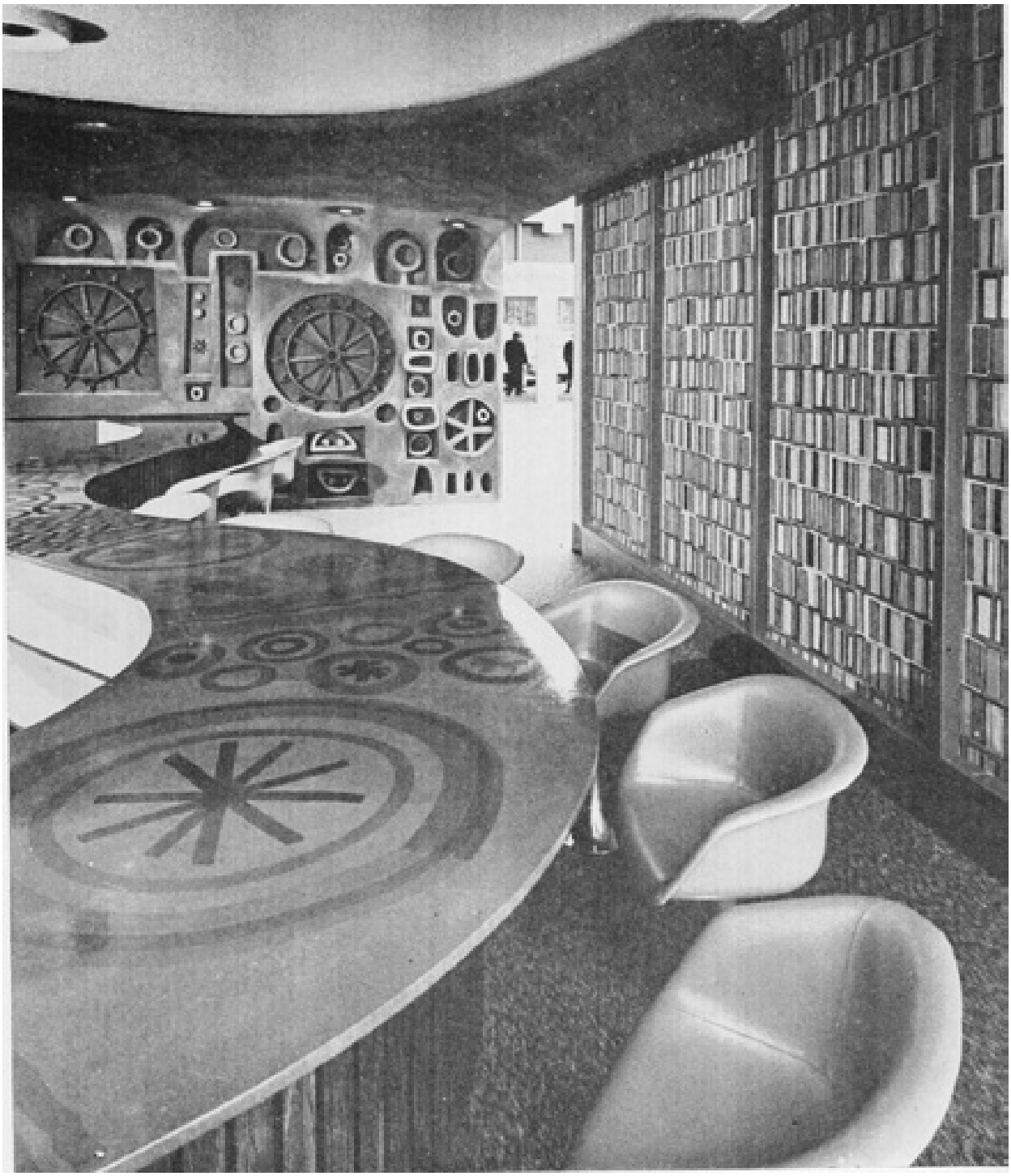


Figure 4.4. Coffee Shop, Burke Lakefront Airport [1966] John P. Mazzola, design; Cleveland, OH, in Anonymous, "Airport Coffee Shop," *Interior Design* 37, no. 4 (Apr. 1966): 192-93; PhotoCrd: Anonymous.

Circus Circus Casino distinguished itself from the other casinos in Las Vegas for being the only casino without a hotel and focusing only on gambling and entertainment. "Outside, the casino is shaped like a huge tent. Inside, the atmosphere of the 'big top' is carried throughout the dining rooms, cocktail lounges, gambling and entertainment areas." This hyper-themed space was the work of Bert Franklin, who used striking vivid colors and Art Nouveau motifs to help create the circus atmosphere. The *Wiener Wagon* deserves special attention (**Figure 4.5.**); it was one of the most popular and colorful spots in the casino. Specialized in serving hot dogs, "the *Wiener Wagon* decor was inspired by turn-of-the-century circus wagons as depicted in the large circular windows of Tiffany style glass recreated in plastic."[6] The Billboard found at the *Wiener Wagon* is one of the first to exhibit graphic printing. It is also not an original work of art but a replica. Overall, this Billboard specimen is playful and injects the theme into this vibrant red,[7] whimsical, yet refined space.

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[6] Wiener Wagon [1969] Bert Franklin, design; Las Vegas, NV, in Anonymous, "Circus Circus," *Interior Design* 40, no. 3 (Mar. 1969): 96-101; PhotoCrd: Anonymous.

[7] The Intype *Red* Room is one of the oldest European archetypes, is a room in which all walls are rendered in a monochromatic red, a technique often used to create contrast and autonomy between one room and another. Jasmin Cho, " Theory Studies: Archetypical Practices of Contemporary Restaurant Design" (M.A. Thesis, Cornell University, 2009), 65-75; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/expanded.cfm?erID=36 (accessed June 7, 2012).

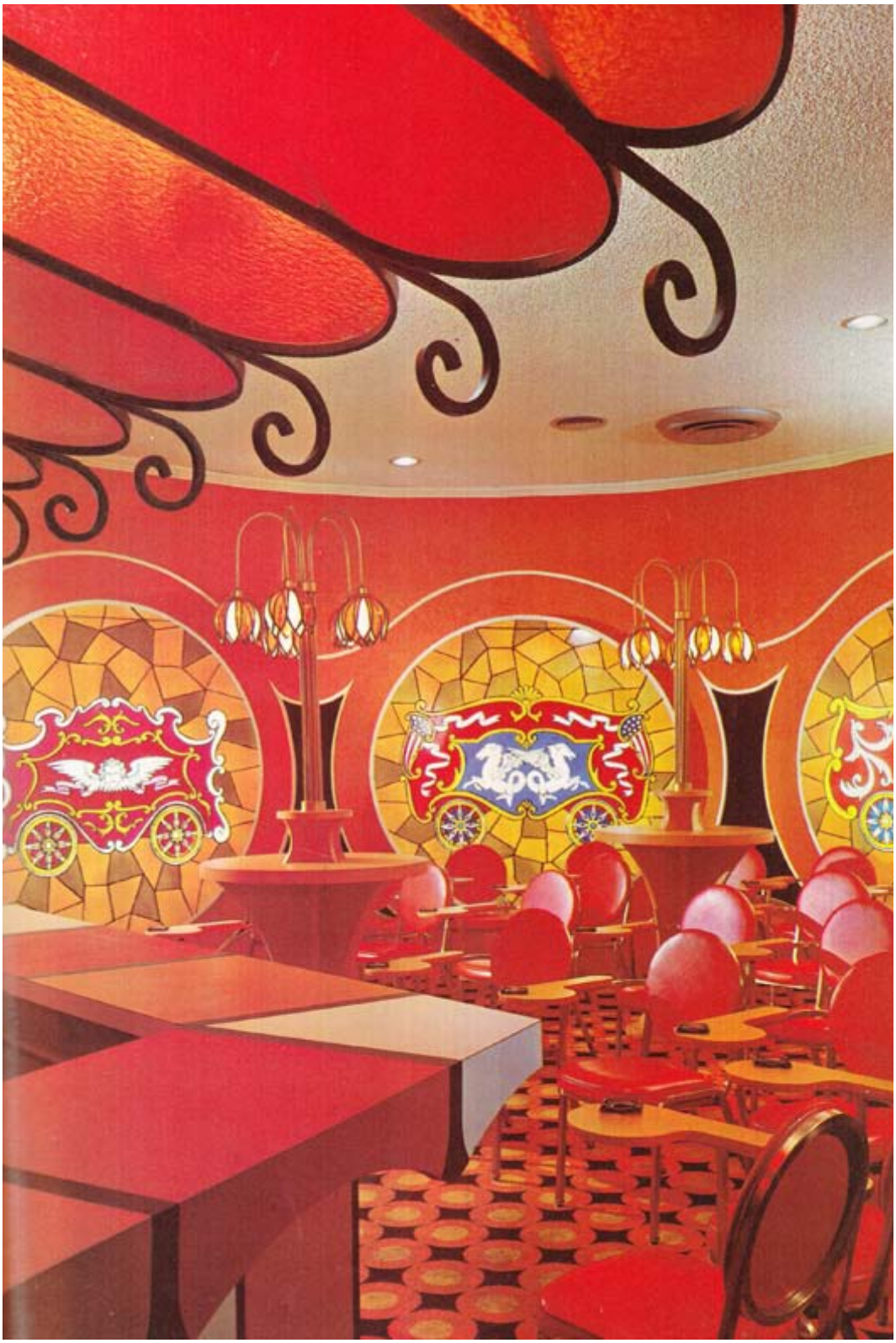


Figure 4.5. Wiener Wagon [1969] Rissman and Rissman Associates, Las Vegas, NV in Anonymous, "Circus Circus," *Interior Design* 40, no. 3 (Mar. 1969): 97; PhotoCrd: Anonymous.

The Decade of 1970

"My aim was to capture the warmth, glow, and cordiality of the Old World Pubs," said designer David Laurence Roth about creating the small restaurant chain of *Cooky's Steak Pubs*. The themes used for the restaurants were Elizabethan, Arthurian, and Scottish, and included a major collection of antiques. For the New Rochelle, New York location (**Figure 4.6.**) the designer used murals to infuse the dining rooms with the chosen theme. In this instance, "Scottish bagpipers march on a mural juxtaposed against plaid carpeting on adjacent walls and floor,"[8] to create a formal and mystifying impression in the space. At a different location, in Yonkers, New York (**Figure 4.7.**), the wall treatment is similar, a depiction of Prince of Wales Feather completed in Trompe l'oeil. For this dining room, the Billboard is more colorful and aimed to mimic the tapestries hung on the walls. Certainly, in both locations the murals were the main impetus for the theme, although the lack of engagement of the ceiling plane, the plain furniture and decor, took away what could have been a more powerful and fun environment. The Billboards found at *Cooky's Steak Pub* are indicative of the transition in techniques deployed to create visually activated wall surfaces, such as a back-and-forth use of painting versus screen-printing as mediums.

[8] Cooky's Steak Pub [1971] David Laurence Roth, design; Yonkers, NY and New Rochelle, NY, in Anonymous, "Cooky's Steak Pubs," *Interior Design* 42, no. 4 (Apr. 1971): 130-33; PhotoCrd: Norman McGrath.

Figure 4.6. (top) Cooky's Steak Pub [1971] David Laurence Roth, design; Yonkers, NY in Anonymous, "Cooky's Steak Pubs," *Interior Design* 42, no. 4 (Apr. 1971): 133; PhotoCrd: Norman McGrath.

Figure 4.7. (bottom) Cooky's Steak Pub [1971] David Laurence Roth, design; New Rochelle, NY in Anonymous, "Cooky's Steak Pubs," *Interior Design* 42, no. 4 (Apr. 1971): 133; PhotoCrd: Norman McGrath.

The Ibis, a Middle Eastern-style nightclub in New York, inspired by Egypt's bird of wisdom, was designed to recreate the "elegance of the Nile," using sand and sepia shades of carpeting and brown canvas on the banquettes. Sparkle provided by the chandelier and other lighting focuses on metallic palm trees. Egyptian-theme murals were painted by Philip Read (**Figure 4.8.**), who also stenciled Ibis border designs.[9] The murals are framed with beautiful drapes, and flanked by gold palm trees, giving the painted scene depth and realism. The Billboard in this venue not only attempts to transport the guests to the Middle East by recreating a scene from Egypt, but also anchors a banquette and a string of tables, giving the patrons the possibility of dining in an intimate and special location.

[9] Ibis [1976] Carleton Varney, design; New York City in Anonymous, "The Ibis," *Interior Design* 47, no. 4 (Apr. 1976): 144-46; PhotoCrd: Richard Champion.

Figure 4.8. Ibis [1976] Carleton Varney, design; New York City in Anonymous, “The Ibis,” *Interior Design* 47, no. 4 (Apr. 1976): 145; PhotoCrd: Richard Champion.

The Decade of 1980

Joe Rigatoni's, a restaurant near Atlanta, offered their clientele an Italian buffet in a casual and friendly space, with touches of Southern hospitality and Italian flare. The restaurant was "located in a free-standing building outside Atlanta [that] was gutted, restructured, designed, and installed in a record 90 days." Inside there were three dining areas, each with its own character. Some areas of the restaurant were more elegant than the others, and alluded to a sense of privacy. Some were designed to give patrons the ability to see and be seen, and were open and informal in their layout. Spiros Zakas, the designer, "used mirrors, plants, whirring fans, and a smoky burgundy/green color palette"[10] to create a Southern design experience. Some of the dining areas display handsome photographic murals (**Figure 4.9.**) of street vendors and markets displaying fresh produce. These black and white photographic murals made the ambiance of the interior playful and whimsical, and framed important areas within the restaurant, such as the spaghetti bar. The strategic placement of the Billboards create focal points in the space, and serve as a means of distraction for the customers by creating contrasting style in the interior of the restaurant.

[10] Joe Rigatoni's [1980] Spiros Zakas, design; Atlanta, Georgia in Edie Cohen, "Joe Rigatoni's," *Interior Design* 51, no. 4 (Apr.1980): 238-41; PhotoCrd: Martin Helfer.

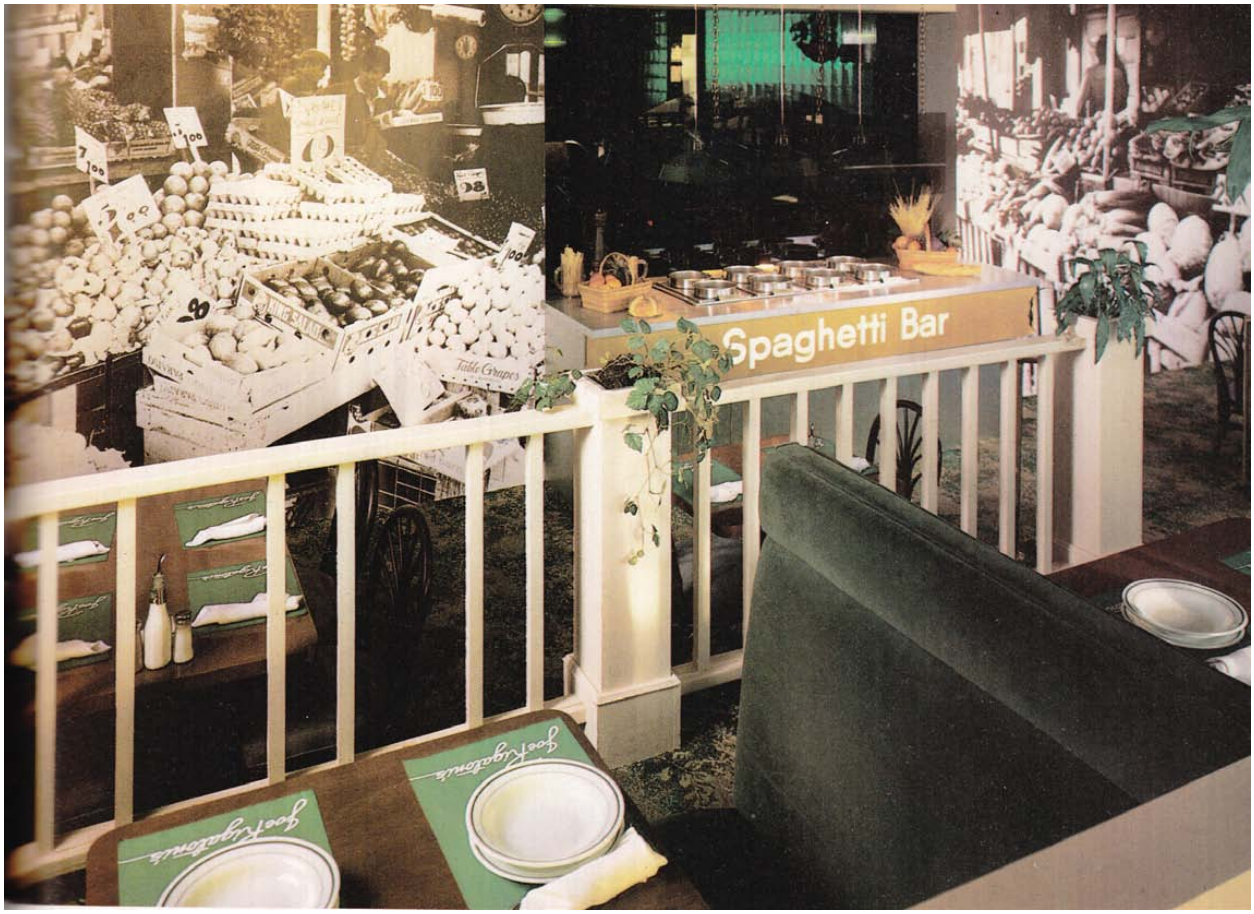


Figure 4.9. Joe Rigatoni's [1980] Spiros Zakas, design; Atlanta, Georgia in Edie Cohen, “Joe Rigatoni's,” *Interior Design* 51, no. 4 (Apr. 1980): 241; PhotoCrd: Martin Helfer.

Mount Olympus was the habitat of the Greek gods, "from which the deities ruled over the earthlings." *Olimpo*, by contrast, was "a subterranean complex situated deep in the heart of Rome: a combined discotheque and piano bar. The site, on which *Olimpo* stands in the days of Imperial Rome, was a complex of Roman baths." Pino Piantanida, the designer and architect for this project, created "a dream-like atmosphere: one in which the gods and goddesses appear amid the evanescent clouds of a sky that is sometimes blue, sometimes flame-colored—an effect he has achieved through lighting and mirrors." One of

the most striking features of this bar/club is the extensive use of Billboard (**Figures 4.10. and 4.11.**) throughout the 3.800 square foot space. For example, "in the first room the head of Laocoon floats in clouds above the dancers; on another wall Diana fixes a victim with her arrow,"[11] and above the bar Bacchus hovers. The murals make powerful statements of the theme in space, delivering the *Olimpo* and its deities to the guests.

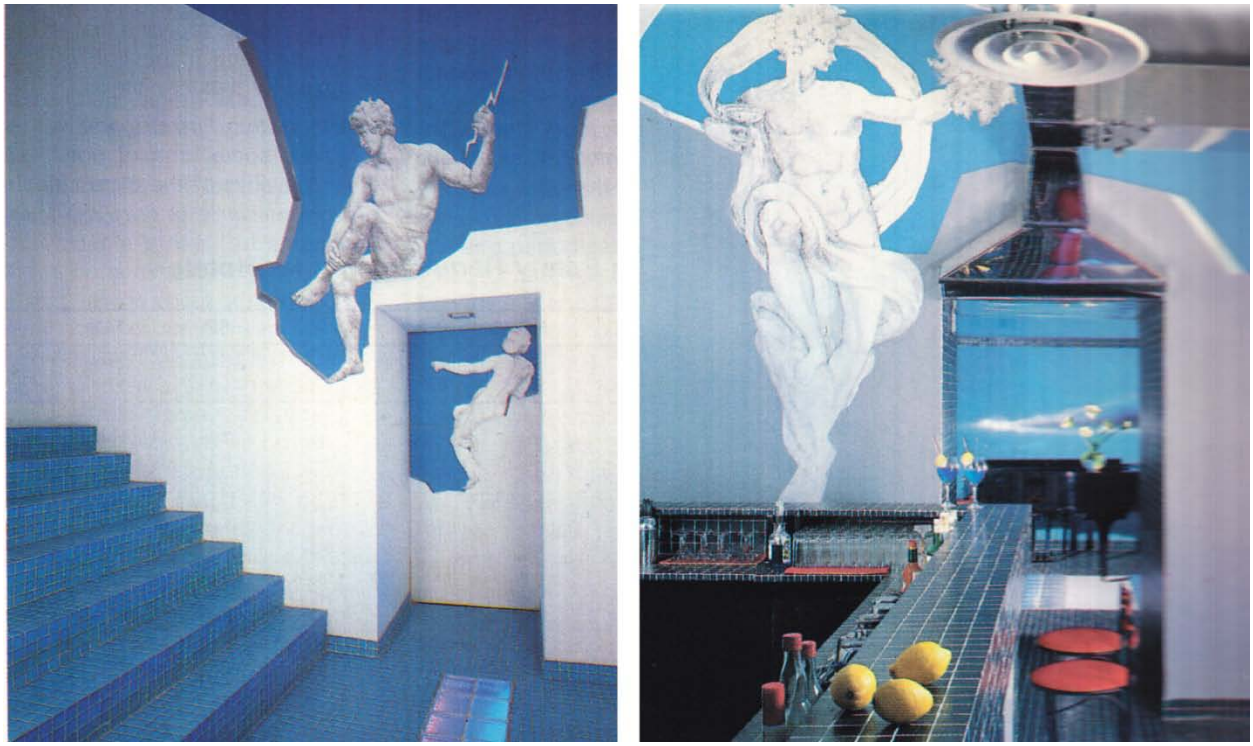


Figure 4.10. (left) Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no. 6 (Apr. 1987): 264; PhotoCrd: Giovanna Piemonti.

Figure 4.11. (right) Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no .6 (Apr. 1987): 266; PhotoCrd: Giovanna Piemonti.

[11] Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no. 6 (Apr. 1987): 264-67; PhotoCrd: Giovanna Piemonti.

Adam Tihany, one of the premier restaurant/hospitality designers in the country, was the creative designer behind *Cafe Beaux Arts*, located within the Omni Georgetown Hotel in Washington, D.C. Tihany wanted to create a restaurant that appealed to "an artsy crowd" from the neighborhood as well as the hotel's clientele. *Cafe Beaux Arts* created an appeal to both segments of this pre-existing customer base. In fact, development of the theme took some of its cues from these patrons." Tihany wanted to create an environment "to recognize the art world, but in a whimsical way—not as an obvious art bar." Tihany had long being "enchanted with the works of [Wassily Kandinsky] the Russian abstract painter," and as a result he created "a tightly related visual package where all-custom furnishings work together to evoke the requisite imagery."[12] The designer placed particular emphasis in the murals of French artist Paulin Paris (**Figure 4.12.**), which deliver a tribute to Kandinsky all over the walls of the restaurant. Without the Billboards as murals, the theme would have been practically non-existent, but with their presence, it activates the space and effectively conveys a reiteration of the art of Kandinsky.

[12] Cafe Beaux Arts [1988] Adam Tihany, design; Washington, D.C. in Edie Lee Cohen, "Cafe Beaux Arts," *Interior Design* 59, no. 3 (Feb. 1988): 300-03; PhotoCrd: Karl Francetic.

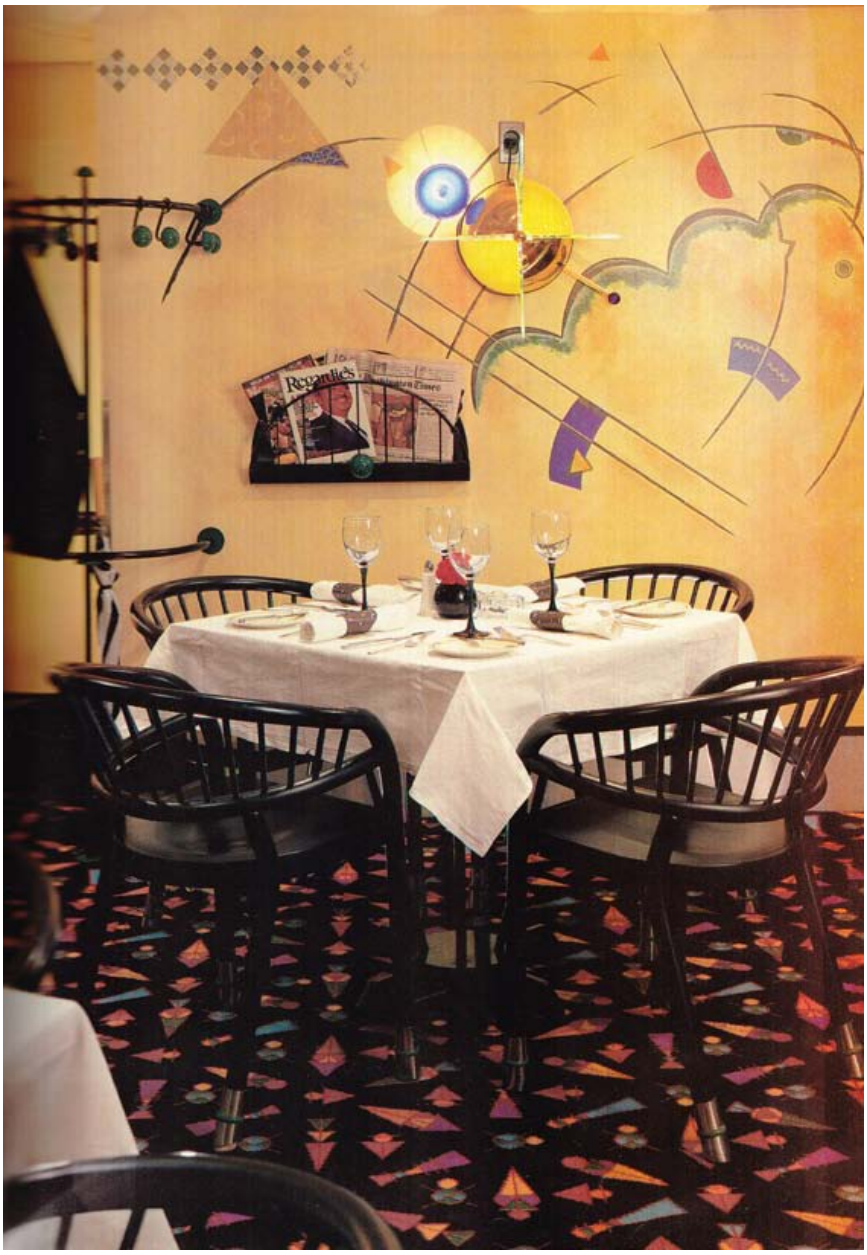


Figure 4.12. Cafe Beaux Arts [1988] Adam Tihany, design; Washington, D.C. in Edie Lee Cohen, "Cafe Beaux Arts," *Interior Design* 59, no. 3 (Feb. 1988): 301; PhotoCrd: Karl Francetic.

In 1989, Massimo Iosa-Ghini designed *Bolido*, a Manhattan club/restaurant, which theme was "futuristic (as in things to come), Futuristic (as in the early 20th-century art movement), or tongue-in-cheek "retro" (as in homage to the '60s television show The Jetsons)." Presumably, *Bolido* seemed to be an "amalgam of all three." The murals deserve particular attention (**Figure 4.13.**) "with their flight-of-fancy metropolis."[13] These murals, together with the curvaceous furnishings, sleek and chromed finishes, brought an aura of futuristic innovation to the interior, effectively conveying the theme. The murals were painted on the walls adjacent to dining/drinking spaces, and some of them were as tall as two-stories high. The size and bold colors attempt to captivate customers' attention and make them feel energized, most likely to retain the guests for longer time and encourage them to consume more in a remarkable venue.

[13] Club Bolido [1989] Massimo Iosa-Ghini, design; New York City in Edie Lee Cohen, "Bolido," *Interior Design* 60, no. 9 (Jun. 1989): 232-35; PhotoCrd: Peter Mauss/Esto.

Figure 4.13. Club Bolido [1989] Massimo Iosa-Ghini, design; New York City in Edie Lee Cohen, "Bolido," *Interior Design* 60, no. 9 (Jun. 1989): 235; PhotoCrd: Peter Mauss/Esto.

The Decade of 1990

At the beginning of the decade, designer Adam Tihany embarked on another design and business venture by designing and co-owning *Remi*, an Italian trattoria on Sixth Avenue and 53rd Street in New York City. Together with partner/chef Francesco Antonucci, Tihany "detailed a floor plan characterized by an amorphous anteroom giving onto a long narrow dining sector, 120 ft. in length with an unlikely ceiling height of 27 ft." For *Remi*, Tihany created a "banquette seating with its navy blue and white striped upholstery fabric, the designer's "Wassily Off The Wall" sconces of Venetian glass, the cream-painted planked wainscoting and Tihany's delicate line drawings of Venetian glassware." Above the beautiful banquette, (**Figures 4.14. and 4.15.**) Tihany commissioned,
"an enchanting mural glowing with the vibrant tones characteristic of restored Renaissance paintings draws visitors into a fantasized view of Venice, inspirational site of the restaurant. The work of Parisian Paulin Paris, a frequent Tihany collaborator, the painting with its Byzantine and Oriental imagery is 18 ft. tall and runs the length of the dining room on a slightly canted wall above the banquette. And so views of Venice not be denied to those on the banquette line, the entire mural is reflected in a mirror along the facing elevation. Never mind that the mural helps to alleviate a potentially overwhelming scale; its effect, in a word, is magical."[14]

At *Remi*, the majestic Billboard carried all the grandeur of the Venetian theme restaurant, but beyond its pleasing aesthetic, it also made the height of the ceiling more comfortable

[14] Remi [1990] Adam Tihany, designer; New York City, in Edie Lee Cohen, "Remi Redux," *Interior Design* 61, no.12 (Sep.1990): 182-185 PhotoCrd: Peter Paige.

for the customers. For Tihany, the mural "remarks that the progression into the restaurant alludes to arrival in Venice." For example, he states that "At the entry, you see the beginning of the mural. Then you come around the grappa table and see the whole mural. It's like coming to Venice; you leave the train station for a *motoscafo* [motorized boat] and suddenly the whole of the Grand Canal opens up."[15]

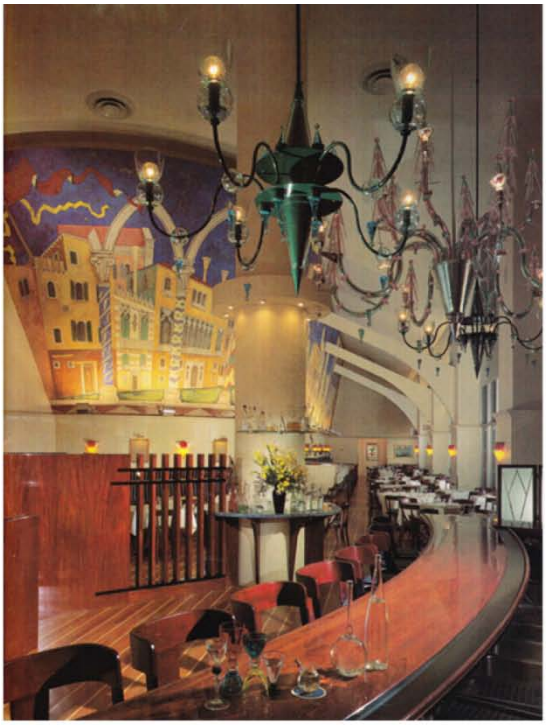


Figure 4.14. (left) Remi [1990] Adam Tihany, design; New York City in Edie Lee Cohen, "Remi Redux," *Interior Design* 61, no. 12 (Sep. 1990): 183; PhotoCrd: Peter Paige.

Figure 4.15. (right) Remi [1990] Adam Tihany, design; New York City in Edie Lee Cohen, "Remi Redux," *Interior Design* 61, no. 12 (Sep. 1990): 185; PhotoCrd: Peter Paige.

[15] Remi [1990] Adam Tihany, design; New York City in Edie Lee Cohen, "Remi Redux," *Interior Design* 61, no. 12 (Sep.1990): 182-85; PhotoCrd: Peter Paige.

The *Doral Park Avenue Hotel* in New York City's garment district is the home of the *Saturnia* dining room, a "sunny-bright restaurant where scenic murals allude to idyllic gardens." The interior of the restaurant is themed to resemble Italian gardens of the Renaissance period. A series of murals (**Figure 4.16.**) painted by Harold Goodwin and Barbara Eckhardt-Goodwin, are " interspersed with mirrors that optically intensify the volume of pictured planting." To intensify the "botanical bounty," small trees are placed strategically throughout the dining room, reinforcing the park/garden theme. In order to recreate the effects of a real sunny day, "two large ceiling coves tinted sky-blue add to the aura of alfresco brightness. The murals, in the style of Impressionist stippling, convey a feeling of misty haze, further enhancing the sense of enchantment."[16] For the *Saturnia*, the murals give the space credibility as a themed dining venue, and these Billboards (murals) enhance the dining experience by creating depth and a sense of expansion on the wall planes.

[16] Saturnia Dining Room [1991] Sarah Tomerlin Lee, design; New York City in Monica Geran, "Doral Park Avenue Hotel," *Interior Design* 62, no. 14(Oct. 1991): 130-37; PhotoCrd: Jaime Ardiles-Arce.

Figure 4.16. Saturnia Dining Room [1991] Sarah Tomerlin Lee, design; New York City in Monica Geran, "Doral Park Avenue Hotel," *Interior Design* 62, no. 14(Oct. 1991): 137; PhotoCrd: Jaime Ardiles-Arce.

In 1993, Hugh Boyd designed *The Salad Bowl*, a 3,900-sq.-ft. takeout and self-service cafe in the heart of Times Square using an Alice in Wonderland reference for the design. Although the restaurant was not modeled directly after the book, the bold use of color, whimsical shapes, funky Billboards, and oversized objects dominated the interior. *The Salad Bowl* competed with national chain establishments nearby, so the designer's strategy had "to express a combination of fun and excitement, along with an appealing display of food items, if it is going to entice the passerby." Boyd devised a way to display the most amount of food in the most attractive way possible. "A perforated, back-lit, serpentine-shaped shroud above the open kitchen (**Figure 4.17.**) added a certain visual zest to the view through the storefront." Boyd used shape and color to highlight the product being sold and for it to be read from a distance. Murals (**Figures 4.18. and 4.19.**) and color were used throughout the restaurant [work by Susan Roberts], these Billboards with "oversized crockery shapes detailed with Matisse-like still life images" were a strategy to advertise the products sold and to attract customers inside. In contrast with the bright bold Billboards, the furnishings are very simple, to "brighten and create a sense of spaciousness within a very deep, narrow and windowless space."[17]

[17] The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 128-31; PhotoCrd: Dub Rogers.

Figure 4.17. The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 130; PhotoCrd: Dub Rogers.

Figure 4.18. (left) The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 128; PhotoCrd: Dub Rogers.

Figure 4.19. (right) The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 131; PhotoCrd: Dub Rogers.

The Decade of 2000

The Hospital, a formerly working infirmary, is a private recording club outside London. Designer Suzy Hoodless created "recording studios on its top fifth floor; staff offices on the fourth floor; and a sound stage, screening room, and TV- and video production areas in the basement. A restaurant and art gallery, both open to the public, occupy the first level." With the intention to transport the "media center's clients as far from work as possible," the designer transforms the third floor into two bars, adjoining lounges, a restaurant, and a separate private dining room. The private dining room (**Figure 4.20.**) features "360-degree views of photographer Tom Mannion's blown-up image of forests outside Paris. Hoodless had the image laser-printed on canvas and applied as a wall covering." This remarkable Billboard transports the guests to a magical space where dining outdoors while seating on comfortable chairs and having linens on the table is possible. On the same floor, in the *Bellini Bar* (**Figure 4.21.**), Julie Verhoeven "embellished traditional blue paisley wallpaper with her own collage of shredded marbled paper and illustrations of butterflies, foliage, and 1940's pinups."[18] Two large logs were placed on the perimeter of the bar to serve as benches, and smaller black-painted tree trunk segments worked as stools. Evidently, the use of Billboards in combination with unexpected furniture, transformed the restaurant and bar of this club into themed spaces full of color, magic, and surprise.

[18] The Hospital [2005] Suzy Hoodless, design; London, England in Ian Phillips, "A Ward Wins," *Interior Design* 76, no. 9 (Jul. 2005): 128-31; PhotoCrd: Tom Mannion.

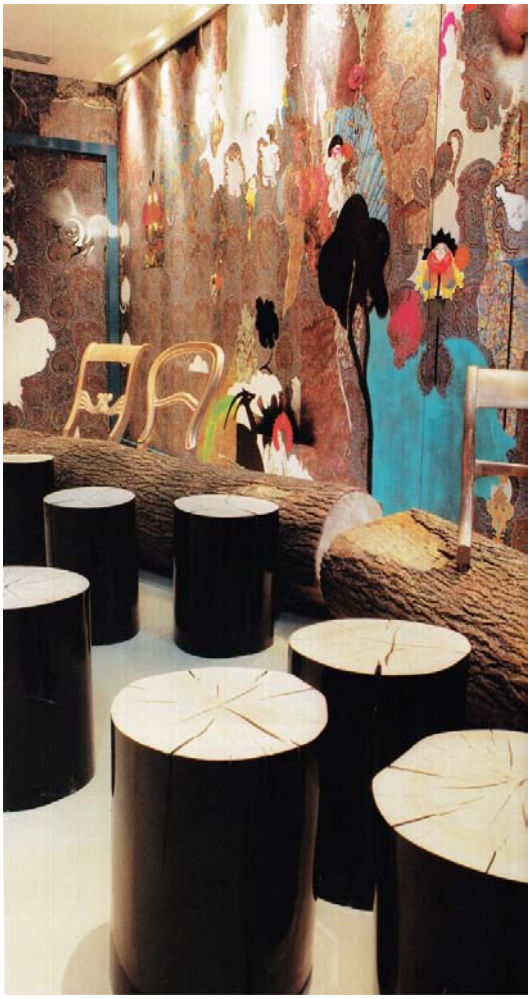


Figure 4.20. (top) The Hospital [2005] Suzy Hoodless, design; London, England in Ian Phillips, "A Ward Wins," *Interior Design* 76, no.9 (Jul. 2005): 74; PhotoCrd: Tom Mannion.

Figure 4.21. (left) The Hospital [2005] Suzy Hoodless, design; London, England in Ian Phillips, "A Ward Wins," *Interior Design* 76, no. 9 (Jul. 2005): 72; PhotoCrd: Tom Mannion.

In Hong Kong, local fast food chain, *MX*, displays a wonderful blend of the best of Eastern and Western cultures. Dim Sum and tea are served in a slick, super-clean, dynamic 2,700-square-foot space, full of vibrant color and graphics. "The *MX* exploding-hearts logo is the dominant motif, repeated on ceramic wall tiles and molded into the backs of the groovy contoured fiberglass chairs and benches." In order to take the heart idea a step further, the designers Steve Leung and Alan Chan, "commissioned artwork from emerging talents in Asia, Australia, and Canada and blew up the results to line the sidewalls (**Figures 4.22 and 4.23.**)." The Billboards become the omnipresent element in this theme restaurant, by filling the walls with super graphics, color, and brand identity. The designers tie the space together, in this major international city, where the use of "technology is omnipresent, too." LCD screens were installed atop of two tables, showing "financial and entertainment reports as well as music videos. And news tickers alerted customers when their meals are ready."[19] These Billboards balance the minimalist and modern furnishings, effectively creating a venue where the vision for the restaurant is effectively conveyed, the union of East meets West.

[19] MX [2008] Steve Leung and Alan Chan, design; Hong Kong in Maria Shollenbarger, "Mix It Up," *Interior Design* 79, no. 7 (May. 2008): 214-16; PhotoCrd: Ulso Tsang.

Figure 4.22. (top) MX [2008] Steve Leung and Alan Chan, design; Hong Kong in Maria Shollenbarger, "Mix It Up," *Interior Design* 79, no. 7 (May. 2008): 216; PhotoCrd: Ulso Tsang.

Figure 4.23. (bottom) MX [2008] Steve Leung and Alan Chan, designer; Hong Kong in Maria Shollenbarger, "Mix It Up," *Interior Design* 79, no. 7 (May. 2008): 214; PhotoCrd: Ulso Tsang.

The Decade of 2010

In 2010, *The Collective*, a restaurant-lounge filled with repurposed materials, objects, and furniture opened in the Meatpacking district of New York City as "a place where people could meet up easily, have a drink or a snack, and be comfortable. No door policy. No bottle service." The venue includes assorted items "from plastic medicine bottles to claw-foot bathtubs and a cabinet for a sewing machine, [which represent] metaphors for a reinvented neighborhood."[20] Using imagination and humor, the thematic concept of *The Collective* comes alive when the space is filled with unexpected graphics and objects. Such is the case of a set of old subway doors that stand in front of the open doorway to the kitchen. The doors are covered in graffiti and painted with cartoonish faces of commuters crowding the interior of the subway wagon (**Figure 4.24**). This Billboard creates an optical illusion; when one approaches the subway doors, they give the distinct impression that they will open. The Billboard used in *The Collective* is unique, because it is not painted directly on a wall or a canvas surface. Instead, designers utilize a large object as the medium, and it creates an optical illusion by making customers believe they could be board the subway and be transported elsewhere.

[20] The Collective [2010] ICrave, design; New York City in Annie Block, "No Velvet Rope," *Interior Design* 81 no. 11 (Sep. 2010): 260-67; PhotoCrd: Eric Laignel.

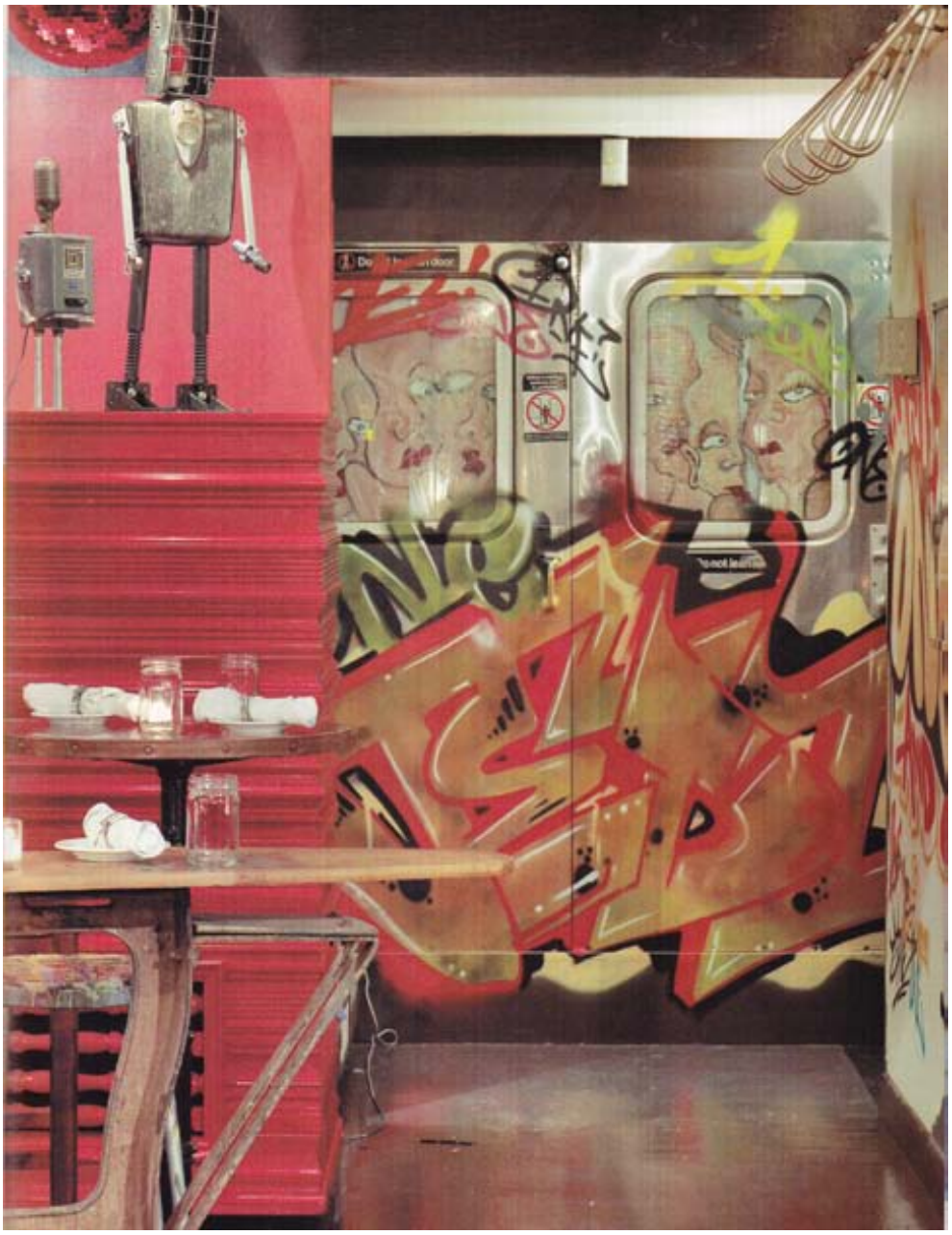


Figure 4.24. The Collective [2010] ICrave, design; New York City in Annie Block, "No Velvet Rope," *Interior Design* 81 no. 11 (Sep. 2010): 267; PhotoCrd: Eric Laignel.

Conclusion

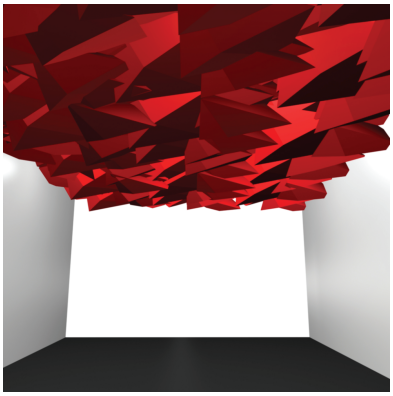
Since the decade of 1940, Billboard has been used as a design strategy for themed venues. Although there are numerous reiterations, Billboards for Theme Dining typically were made using painted murals, graphics on canvas, or screen-printing. In an effort to engage diners, Billboards fills entire walls in a deliberate attempt to capture the attention of the diners and create a particular spatial experience. For their high impact visuals and capturing the attention of theme diners, Billboard will continue to be used extensively in the theme dining industry.

Evidence for the archetypical use and the chronological sequence of Billboard in theme restaurant design was developed from the following sources: **1940** Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings / **1960** Heather House Restaurant [1961] Hal Lorey for Carson, Pirie, Scott, and Co., design; Chicago, IL, in Anonymous, "Restaurants," *Interior Design* 32, no. 4 (Apr.1961):149 PhotoCrd: Idaka; Wolferman Restaurant, Dellinger Carpet Advertisement [1964] Jack M. Rees, design; Kansas City, MO, *Interior Design* 35, no. 6 (Jun.1964); PhotoCrd: Anonymous; Coffee Shop, Burke Lakefront Airport [1966] John P. Mazzola, design; Cleveland, OH, in Anonymous, "Airport Coffee Shop," *Interior Design* 37, no. 4 (Apr. 1966): 192-93; PhotoCrd: Anonymous; Wiener Wagon [1969] Rissman and Rissman Associates, design; Las Vegas, NV in Anonymous, "Circus Circus," *Interior Design* 40, no. 3 (Mar. 1969): 97; PhotoCrd: Anonymous / **1970** Cooky's Steak Pub [1971] David Laurence Roth, design; Yonkers, NY in Anonymous, "Cooky's Steak Pubs," *Interior Design* 42, no. 4 (Apr. 1971): 133; PhotoCrd: Norman McGrath; Cooky's Steak Pub [1971] David Laurence Roth, design; New Rochelle, NY in Anonymous, "Cooky's Steak Pubs," *Interior Design* 42, no. 4 (Apr. 1971): 133; PhotoCrd: Norman McGrath; Ibis [1976] Carleton Varney, design; New York City in Anonymous, "The Ibis," *Interior Design* 47, no. 4 (Apr. 1976): 145; PhotoCrd: Richard Champion / **1980** Joe Rigatoni's [1980] Spiros Zakas, design; Atlanta, Georgia in Edie Cohen, "Joe Rigatoni's," *Interior Design* 51, no. 4 (Apr. 1980): 241; PhotoCrd: Martin Helfer; Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no. 6 (Apr. 1987): 264; PhotoCrd: Giovanna Piemonti; Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no .6

(Apr. 1987): 266; PhotoCrd: Giovanna Piemonti; Cafe Beaux Arts [1988] Adam Tihany, design; Washington, D.C. in Edie Lee Cohen, "Cafe Beaux Arts," *Interior Design* 59, no. 3 (Feb. 1988): 301; PhotoCrd: Karl Francetic; Club Bolido [1989] Massimo Iosa-Ghini, design; New York City in Edie Lee Cohen, "Bolido," *Interior Design* 60, no. 9 (Jun. 1989): 235; PhotoCrd: Peter Mauss/Esto / **1990** Remi [1990] Adam Tihany, design; New York City in Edie Lee Cohen, "Remi Redux," *Interior Design* 61, no. 12 (Sep. 1990): 183; PhotoCrd: Peter Paige; Remi [1990] Adam Tihany, design; New York City in Edie Lee Cohen, "Remi Redux," *Interior Design* 61, no. 12 (Sep. 1990): 185; PhotoCrd: Peter Paige; Saturnia Dining Room [1991] Sarah Tomerlin Lee, design; New York City in Monica Geran, "Doral Park Avenue Hotel," *Interior Design* 62, no. 14(Oct. 1991): 137; PhotoCrd: Jaime Ardiles-Arce; The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 130; PhotoCrd: Dub Rogers; The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 128; PhotoCrd: Dub Rogers; The Salad Bowl [1993] Hugh Boyd, design; New York City in Judith Nasatir, "Boyd Associates," *Interior Design* 64, no. 11 (Nov. 1993): 131; PhotoCrd: Dub Rogers / **2000** The Hospital [2005] Suzy Hoodless, design; London, England in Ian Phillips, "A Ward Wins," *Interior Design* 76, no.9 (Jul. 2005): 74; PhotoCrd: Tom Mannion; The Hospital [2005] Suzy Hoodless, design; London, England in Ian Phillips, "A Ward Wins," *Interior Design* 76, no. 9 (Jul. 2005): 72; PhotoCrd: Tom Mannion; MX [2008] Steve Leung and Alan Chan, design; Hong Kong in Maria Shollenbarger, "Mix It Up," *Interior Design* 79, no. 7 (May. 2008): 216; PhotoCrd: Ulso Tsang; MX [2008] Steve Leung and Alan Chan, designer; Hong Kong in Maria Shollenbarger, "Mix It Up," *Interior Design* 79, no. 7 (May. 2008): 214; PhotoCrd: Ulso Tsang / **2010** The Collective [2010] ICrave, design; New York City in Annie Block, "No Velvet Rope," *Interior Design* 81 no. 11 (Sep. 2010): 267; PhotoCrd: Eric Laignel.

Chapter 5
Dressed Ceiling

5



Definition

Dressed Ceiling describes the treatment of large sections of a ceiling plane that is dressed by three-dimensional materials or objects that enliven the plane in terms of decoration or ornamentation.

Application Definition

Dressed Ceiling contributes to, and/or extends, a particular themed setting by expanding upon the notions of theatricality, use of props, and cultural appropriations.

Similar but Different

Pendant Play uses light fixtures to create visual interest on the ceiling. Dressed Ceiling is a material strategy that creates three-dimensional forms.

Clusters

Dressed Ceiling + Inscape

Dressed Ceiling + Dressed Column

Dressed Ceiling + Saturate

Description

The decoration and enhancement of the overhead plane has pervasive effects in the overall ambiance of a space.[1] In theme dining settings, the ornamentation of the ceiling can be characterized as an attempt by the designer to visually and psychologically reinforce the thematic scheme used throughout a dining venue. It may also assist in the creation of particular points of interest or emphasis in the space. By bringing an awareness of what is above, the dining experience becomes an all encompassing sensory experience, and may be more successful in the delivery of a theme and sensorial understanding of it.

Dressed Ceiling employs a variety of materials and mediums to create three-dimensional forms to make the ceiling a manifestation of a theme. It may create feelings of seclusion, openness, intimacy, or high energy in the space. On the ceilings, surface articulations are such that, "our perception of the shape, size, scale, proportion, and visual weight of a plane is influenced by its surface properties as well as its visual context." A Dressed Ceiling has the ability to influence the adjacent vertical planes and the ground surrounding it, by creating zones of contrast, clarifying or distorting shapes, colors, and volumes.[2]

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[1] The Intype *Pendant Play* describes the intentional articulation of the ceiling plane with a multitude of lighting fixtures to create a spatial event. Although similar in the aesthetic expression of the ceiling plane, it differs primarily in its functionality. Pendant Play utilizes light as the element to create visual interest in space. Jasmin Cho, “Theory Studies: Archetypical Practices of Contemporary Restaurant Design,” (M.A. Thesis, Cornell University, 2009), 87-94; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/intypesub.cfm?inTypeID=83 (accessed May 10, 2012).

[2] Francis D.K. Ching, *Architecture: Form, Space & Order*, 2nd Ed. (New York: John Wiley & Sons, Inc.,1996), 88.

In architecture and design theory, "when we place a two-dimensional figure on a piece of paper, it influences the shape of the white space around it. In a similar manner, any three-dimensional form naturally articulates the volume of space surrounding it and generates a field of influence or territory which it claims as its own."[3] Given this premise, the use of three-dimensional objects on the overhead plane in juxtaposition with two-dimensional features, such as surface color and pattern, results in a dynamic engagement with the ground plane and the volume in between. I call this phenomenon *an activated ceiling*.

An activated ceiling can translate into a vibrant and synergistic space that works in concert with the other thematic elements to deliver an exotic and fantastic experience that elevates the patron's experience to all planes of a dining establishment. The shape, size, and height above the ground plane, defines the level of formality of the space. Also color, texture, and the pattern of the ceiling can be manipulated to improve the quality of light and sound within a space. "The ceiling plane of an interior space doesn't need to carry weight loads or weather the elements, it can be detached from the roof plane and become a visually active element in the space."[4]

Historically, ceilings have been an important architectural element for the display of art, especially paintings. In many religions, the ceiling is an equivalent heaven. Thus, the many churches and temples around the world place the ceiling at great heights. The height of

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[3] Ching, *Architecture: Form, Space & Order*, 102.
[4] Ching, *Architecture: Form, Space & Order*, 102-03, 122.

the ceiling in comparison to the scale of a person signifies the majesty and greatness of a creator. Countless examples exist in history and painted ceilings date as far back as 40,000 years. Painted ceilings bring attention and importance to the space above human interactions.

Indeed, the correlation between Dressed Ceiling and art forms is evident in the photographic analysis of this chapter. Specifically, a Dressed Ceiling is an expression of installation art, this is understood as "the type of art into which the viewer physically enters, and which is often described as 'theatrical,' 'immersive,' or 'experiential.' Installation art has as primary purpose "to heighten the viewer's awareness of how objects are positioned (installed) in a space, and of our bodily response to this." [5] Given this definition, it is only natural to infer that Dressed Ceiling creates experiential sequences to invoke the theme for those who dine at this type of food establishments.

Chronological Sequence

The Decade of 1940

The implementation of three-dimensional features on the overhead plane in Theme Dining began with Polynesian theme restaurants. One of the most widely known of these establishments was *Clifton's*, located in Los Angeles. Although it first opened its doors in 1931, it wasn't until 1939 that it acquired its Polynesian interior. The postcard titled *Rain*

[5] Claire Bishop, *Installation Art: A Critical History*, (New York: Routledge, 2005), 6.

Hut Party[6] (**Figure 5.1**) depicts a ceiling made of grasses and fibers from palm trees. A post-and-beam structure held up the roof and ceiling, to provide an enlivened space in the interior of the hut. Vines and plants hang from the ceiling as well as traditional water vessels or receptacles. In this rain hut, a special effect "rainstorm" occurred every twenty minutes. The rain hut was a space-within-a-space located in the larger space of the restaurant. The materiality and decorations on the ceiling created a sense of distinctiveness for the diners seated below, and the materials aided in the execution and delivery of the Polynesian theme.

Figure 5.1. Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, CA; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

[6] Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, CA; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Also in the 1940 decade, the *Knickerbocker Grill*,[7] a Chinese and American restaurant, (**Figure 5.2**) made use of the ceiling as a way to convey the thematic experience in the space. This restaurant delivered the theme by creating an extraordinary ceiling expression with hundreds of yards of fabric draped on the entire ceiling of the restaurant. Elegantly swagged and gathered at strategic points, the fabric in the colors of peach, pale rose, and bisque, created a cloud-like effect. By bringing the ceiling height down, the fabric swags facilitated a more intimate atmosphere, while helping to reduce echo and acoustic noise.

Figure 5.2. Postcard, Knickerbocker Grill, Chinese and American Restaurant [c1940] Anonymous Designer; New York City; E. C. Kropp Co., Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

[7] Postcard, Knickerbocker Grill, Chinese and American Restaurant [c1940] Anonymous Designer; New York City; E. C. Kropp Co., Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

The 1962, *Café Tiepelo* uses a similar approach (**Figures 5.3 and 5.4**) by creating a tented fabric ceiling. The café, described in the *Interior Design* article as "Venetian Baroque", featured marble floors, painted murals on the walls, and soft apricots, jades, and ecru as the color palette. [8] The room was circular in shape, with tables located around the exterior curvature, and a center table. Anchored by an equally round tented ceiling, all the gathered fabric was tucked at the center point of the ceiling, where a painted mural of clouds converged. Overall, the effect the ceiling was to ground the curved planes in the room, and expand the notion of splendor and high style.

Figure 5.3. (Left) Café Tiepelo [1962] Anonymous Designer; Unknown Location, in Anonymous, "Designs for Dining," *Interior Design* 33, no. 10 (Oct. 1962): 209; PhotoCrd: Louis Reens.

Figure 5.4. (Right) Café Tiepelo [1962] Anonymous, architect; Unknown Location, in Anonymous, "Designs for Dining," *Interior Design* 33, no. 10 (Oct. 1962): 209; PhotoCrd: Louis Reens.

[8] Café Tiepelo [1962] Anonymous Designer; Unknown Location, in Anonymous, "Designs for Dining," *Interior Design* 33, no. 10 (Oct. 1962): 209; PhotoCrd: Louis Reens.

In the late part of the 1960s, Dressing Ceiling becomes more complex and elaborate. The materials showed more variation, innovation, and expenditure. For example, in the *Club Tropicoro* in Puerto Rico (**Figure 5.5**), a rainforest ceiling was created as "a jungle of thick foliage and vines." This iteration of Dressed Ceiling is efficiently paired with the Intype Inscape, as a material strategy to recreate El Yunque, a Puerto Rican rainforest. While the Inscape Intype recreates the jungle in the interior through the use of vegetation and weathered stone and rock,[9] Dressed Ceiling provides a robust example of a ceiling that seemed to be alive. Several layers of depth and the intricate use of materials were the responsible factors in the success of this tropical dance club. The fullness of the ceiling and the multiple hanging vines gives the impression of being in closer proximity to the guests. Although there is a large stage for performances, the focus of the space is the overhead plane. In this windowless space with dimmed lights, Dressed Ceiling produces an ambiance of enhanced drama.

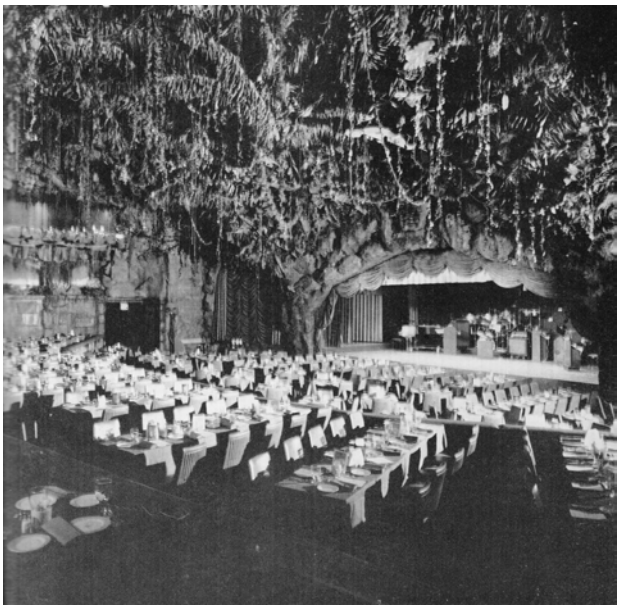

Figure 5.5. Club Tropicoro [1968] Anonymous Designer; San Juan, Puerto Rico in Anonymous, "Island Hot Spot," *Interior Design* 39, no.1 (Jan.1968): 99; PhotoCrd: Anonymous.

[9] Club Tropicoro [1968] Anonymous, architect; San Juan, Puerto Rico, in Anonymous, "Island Hot Spot," *Interior Design* 39, no.1 (Jan.1968): 98-99; PhotoCrd: Anonymous.

The Canteen[10] at *Spiegel Publishing* house is considered one of Verner Panton's biggest and most complete works (**Figures 5.6 and 5.7**). The psychedelic themed space was designed between 1968 and 1969, it boasted psychedelic rooms of saturated oranges, reds, and purples with three-dimensional plastic foam, fabric covered pyramids protruding down from the ceiling. Panton's walls consist of candy colored circles in a grid pattern of Repeat Repeat.[11] The entire effect of similar colors and patterns of the planes invoke the Intype Camouflage.[12] Everything in the spaces, except the Knoll furniture, was custom-made. This sophistication of the design belies its location—a cafeteria of a workplace.

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[10] Spiegel Publishing House Canteen [1969] Verner Panton, design; Hamburg, Germany in Sheila Kim-Jamet, "For the Ages," *Interior Design* 78, no.3 (Mar. 2007): 388-89; PhotoCrd: Bernadette Grimmenstein.

[11] The Intype *Repeat Repeat* is a brand strategy referring to the reiterative use of a graphic element, color application or spatial motif in multiple locations and/or scales within an interior space. This practice is implemented as a means to reinforce an occupant's sense of place and to establish brand identity within the interior. This strategy is generally used in conditions of elevated brand intervention (Activate, Saturate). Juliana Richer Daily, "Spatial Graphic Design: Archetypical Design Practices and Theory Studies on Constructing a Narrative of Place" (M.A. Thesis, Cornell University, 2011), 24; The Interior Archetypes Research and Teaching Project, Cornell University, www.intypes.cornell.edu (accessed May 10, 2012).

[12] The Intype *Camouflage* refers to the application of a consistent pattern to the wall, floor, and ceiling planes, as well as furnishings. Wrapping the interior with a continuous pattern effectively blurs the transition between horizontal and vertical planes or between planes and furnishings. Elizabeth O'Brien, "Material Archetypes: Contemporary Interior Design and Theory Study" (M.A. Thesis, Cornell University, 2006), 132; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/intypesub.cfm?inTypeID=7 (accessed May 10, 2012).

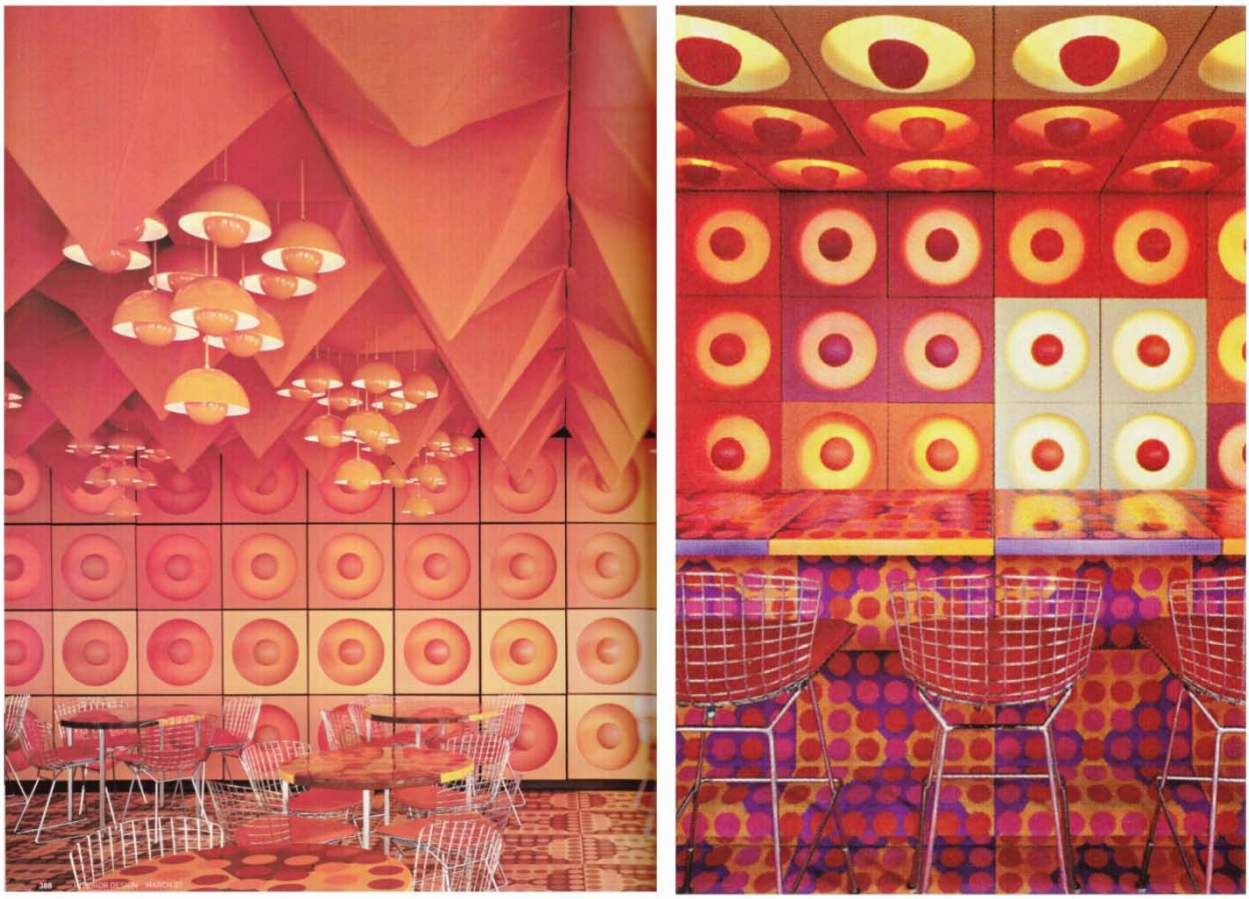


Figure 5.6. (left) Spiegel Publishing House Canteen [1969] Verner Panton, designer; Hamburg, Germany in Sheila Kim-Jamet, "For the Ages," *Interior Design* 78, no.3 (Mar. 2007): 388; PhotoCrd: Bernadette Grimmenstein.

Figure 5.7. (right) Spiegel Publishing House Canteen [1969] Verner Panton, designer; Hamburg, Germany in Sheila Kim-Jamet, "For the Ages," *Interior Design* 78, no.3 (Mar. 2007): 389; PhotoCrd: Bernadette Grimmenstein.

The Decade of 1970

Starting in 1970, *South Pacific Ports* restaurant (**Figure 5.8**) was a place with a "genuine ambiance," that wanted to "bring the glamour of the South Seas to life." The designer Fred Bush used "tapa cloths to adorn the walls and fishnet cover the ceiling in a graceful tent-like effect, real grass on the roofs of the huts, and nautical oriental lanterns shed romantic

lighting."[13] The fishnets on the ceiling contribute to a cohesive south-pacific theme, and they define three different dining sections of the restaurants. The perforated, soft, ethereal quality of the fishnet allows for an informal and casual setting. The fishnets also diffuse light and allow air to percolate freely throughout the space. Furthermore, it made it possible to see through the nets and experience the structure and materiality of the restaurant.

Figure 5.8. South Pacific Ports Restaurant [1970] Fred Bush, designer; New York City, in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no.4 (Apr. 1970): 169; PhotoCrd: B & G International.

[13] South Pacific Ports Restaurant [1970] Fred Bush, designer; New York City, in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no.4 (Apr. 1970): 168-69; PhotoCrd: B & G International.

The Decade of 1980

The sole example of Dressed Ceiling from the 1980 period is *Summum* (**Figures 5.9 and 5.10**), a 1987 club in Ibiza, Spain that takes a three-dimensional imaginative composition to a new level. An abundance of sculptural work and color were pervasive design solutions to bring this underground establishment to life. Lluis Guell, the designer and conceptual force behind the club, created a “temple" of Classical columns and entablatures and murals of, a fantasy heaven where its underground location would not detract from patrons experience, "because of its size, color, and light, one would not feel as being underground, but instead would breathe more fancy and freedom than outside." The theme "alludes to archeological flights of fancy, where what is represented may well be the buried history of ancient Mediterranean cultures." *Summum's* ceilings show extensive sculptural work created by Catalonian artisans shipped to the island of Ibiza. Although the ceiling is already 15 feet high, the overhead plane resembles a dark, turbulent sky that provided added height perception.[14] The full-size sculptural angels are sensual and eroticized. The sculptures’ body positioning and suggestive accessories brought an aura of sexuality and elevated energy to the space. At *Summum's* the Dressed Ceiling provides a significant element in the production of spectacle.

[14] Summum's [1987] Lluis Guell, designer; Ibiza, Spain in Edie Lee Cohen, “Summum, Ibiza,” *Interior Design* 58, no. 6 (Apr. 1987): 270-73; PhotoCrd: Jose Pascual.

Figure 5.9. (top) Summum's [1987] Lluis Guell, designer; Ibiza, Spain in Edie Lee Cohen, “Summum, Ibiza,” *Interior Design* 58, no. 6 (Apr.1987): 270; PhotoCrd: Jose Pascual.

Figure 5.10. (bottom) Summum's [1987] Lluis Guell, designer; Ibiza,Spain in Edie Lee Cohen, “Summum, Ibiza,” *Interior Design* 58, no. 6 (Apr.1987): 271; PhotoCrd: Jose Pascual.

The Decade of 1990

The decade of 1990 provides the highest number and the most audacious examples of Dressed Ceiling that are characterized by an extensive use of color, large scale and bold interpretations.

Many casino restaurants adopt a hyper-theming approach, expensive and elaborate fantasy worlds, in the hope of drawing more customers and increasing their revenues. An example of such extravagance is *America* (**Figure 5.11**), a restaurant in the New York-New York Hotel and Casino in Las Vegas, Nevada. This restaurant opened to customers in 1997 with its major attraction a ceiling with "an immense freestanding bas-relief map of the United States" with marks of major cities and historical sites. The massive map created a cavernous feeling in the interior of the space, and because of the varying heights of the ceiling, the customers could enjoy different seating areas defined by height of the overhead plane.[15] The three-dimensional map projected beyond the ceiling, gently curving down to become a partial wall. The remaining portion of the ceiling was painted in black which in turn diverted the attention to the three-dimensional ceiling map. The ceiling dominated the space with its large scale, multiplicity of colors, and three-dimensional features, making this Dressed Ceiling the defining theme of the restaurant, where no other design features competed for the attention of the patrons.

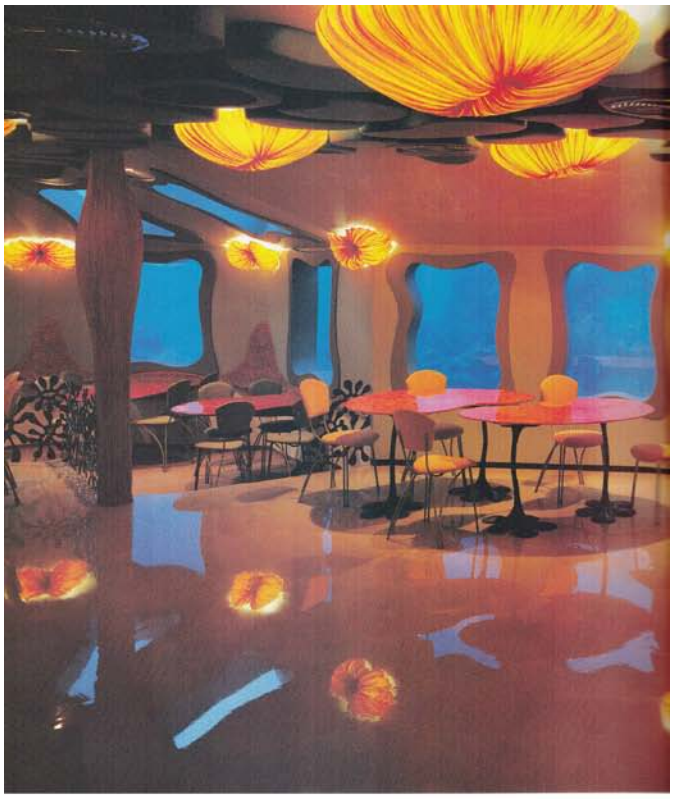
[15] America [1997] Turett Collaborative Architects; Las Vegas, Nevada, in Anonymous "Restaurants Step into Design Limelight," *Interior Design* 68, no.8 (Jun. 1997): 162-66; PhotoCrd: Paul Warchol.

Figure 5.11. America [1997] Turett Collaborative Architects; Las Vegas, NV in Anonymous, “Restaurants Step into Design Limelight,” *Interior Design* 68, no. 8 (Jun. 1997):163; PhotoCrd: Paul Warchol.

In 1999, the *Red Sea Star*, located a hundred feet from the shore of the Israeli town of Eilat, (**Figures 5.12 and 5.13**), was promoted as the only restaurant in the world to be submerged twenty feet under water. This unique dining experience begins with a "passage over a bridge to an entry pavilion that hovers just above sea level and houses a lounge, coffee bar, and kitchen. Diners then descend two levels to the bar and dining areas." Because the bar and dining rooms are enclosed spaces, sixty-two acrylic windows reveal the beautiful underwater views. To counterbalance the blue hues of the seawater, the design team chose a warm color palette. The designer, Ayala Serfaty, used rich yellows,

oranges, and reds in the furnishings, finishes, and lighting throughout the restaurant. His concept was to create a floating sensation. The ceiling was finished with plaster and covered with more than "200 elements that looked like enlarged pebbles." Serfaty custom designed the lighting fixtures for the walls and ceiling as silk creations resembling anemones and jelly-fish that "appear to be alive and adrift."[16] The ceiling also featured windows framing aquatic views. The *Red Sea Star* offers diners a unique thematic opportunity teat eat beside and below the fish and to enjoy views of sea life.

[16] Red Sea Star Restaurant [1999] Ayala Serfaty Interior Designer; Eilat, Israel in Edie Cohen, “Under the Sea,” *Interior Design* 70, no.9 (Jul. 1999): 142-47; PhotoCrd: Albi Serfaty.



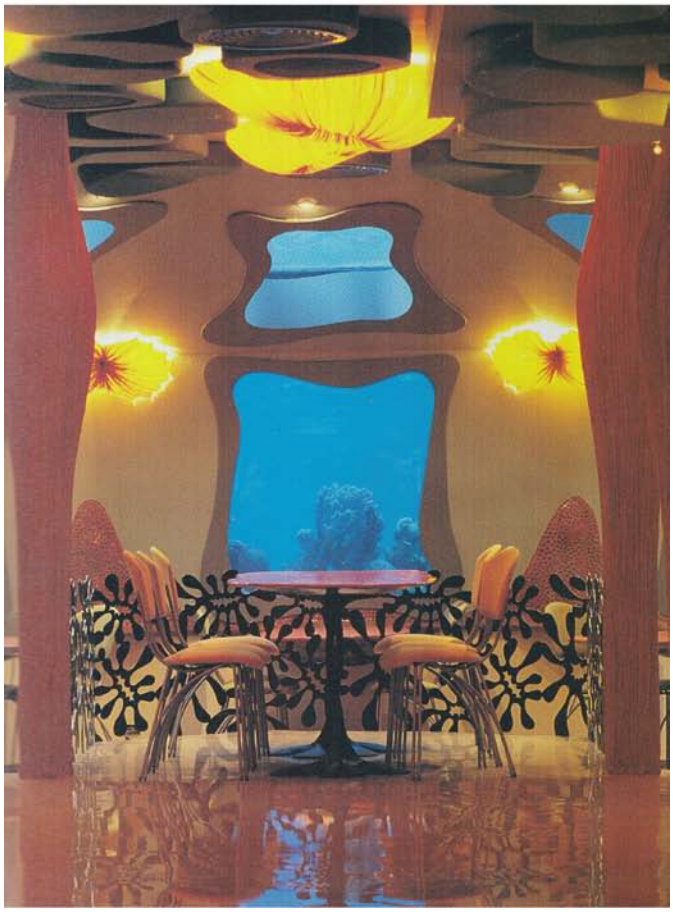


Figure 5.12. (top) Red Sea Star Restaurant [1999] Ayala Serfaty Interior Designer; Eilat, Israel in Edie Cohen, "Under the Sea," *Interior Design* 70,no.9(Jul. 1999): 143; PhotoCrd: Albi Serfaty.

Figure 5.13. (bottom) Red Sea Star Restaurant [1999] Ayala Serfaty Interior Designer; Eilat, Israel in Edie Cohen, "Under the Sea," *Interior Design* 70,no.9 (Jul. 1999): 144; PhotoCrd: Albi Serfaty.

Club Incognito in Zurich (**Figures 5.14, 5.15, 5.16**), conceived and designed in 1999 by German architect Gisela Stromeyer, relies on the archetypical practice, Stretch, [17] tensile structures that produce simple "complex sculptural forms." Stromeyer used "white Spandex forms to counterbalance the structure's inherent toughness and organize the space." These forms also create effective spatial zones and act as light fixtures that impart an aura of colorful, ethereal light. The ceiling is comprised of "horizontal forms anchored by wall-affixed hooks; vertical versions, shaped through internal hoops, are suspended by wire." Lighting is an integral part of this spatial experience, because the dramatic textile creations are "lit from within by colored lamps". Moreover, the suspended fixtures provide a "vehicle for an ever-changing light show."[18]

[17] The Intype *Stretch* is a tensile structure made from stretched fabric, typically canvas or spandex, with reinforced edges and fastened with hooks, cables, and anchors. Elizabeth O'Brien, “Material Archetypes: Contemporary Interior Design and Theory Study” (M.A. Thesis, Cornell University, 2006), 95; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/intypesub.cfm?inTypeID=39 (accessed May 10, 2012).
[18] Club Incognito [1999] Gisela Stromeyer Designer, architect; Zurich, Switzerland in Edie Cohen, “Sail Away,” *Interior Design* 70, no.9 (Jul. 1999): 104-09; PhotoCrd: Paul Warchol.

Figure 5.14. (top) Club Incognito [1999] Gisela Stromeyer Designer; Zurich, Switzerland, in Edie Cohen, "Sail Away," *Interior Design* 70, no.9 (Jul.1999): 105; PhotoCrd: Paul Warchol.

Figure 5.15. (bottom left) Club Incognito [1999] Gisela Stromeyer Designer; Zurich, Switzerland, in Edie Cohen, "Sail Away," *Interior Design* 70, no.9 (Jul.1999): 106; PhotoCrd: Paul Warchol.

Figure 5.16. (bottom right) Club Incognito [1999] Gisela Stromeyer Designer; Zurich, Switzerland, in Edie Cohen, "Sail Away," *Interior Design* 70, no.9 (Jul.1999): 108; PhotoCrd: Paul Warchol.

The Decade of 2000

Dramatic ceiling interventions continued unabated in the late part of the 2000 decade and the beginning of the 2010 era. Several three-dimensional ceiling interventions that border on the surreal became the driving force for the thematic dining venues.

The restaurant *Banq* in Boston (**Figure 5.17**) opened in 2008 in the 3,500 square-foot space that was the former Penny Savings Bank. Its Dressed Ceiling designed by Office Da principals Nader Tehrani and Monica Ponce de León defy notions of what a ceiling can be. The ceiling installation is "a canopy of Baltic birch that resembles a nautilus shell—albeit a magnified, stretched, and abstracted one—concealing plumbing and lighting as it swoops down to encase the columns. Beneath this undulating seascape, bamboo plywood is the unifying medium of choice for flooring, tables, and banquettes." The restaurant is monochromatic in appearance; "the only hint of contrast is Marco Ferreri's black chairs that stand like sleek punctuation marks amid the honey-toned palette."[19] The organic woody forms establish a cavernous, warmly enclosing atmosphere.

[19] Banq Restaurant [2008] Office DA, architect; Boston, MA in Marc McMenamin, "Best of Year Formal Dining," *Interior Design* 79, no.15 (Dec. 2008): 78-79; PhotoCrd: John Horner.

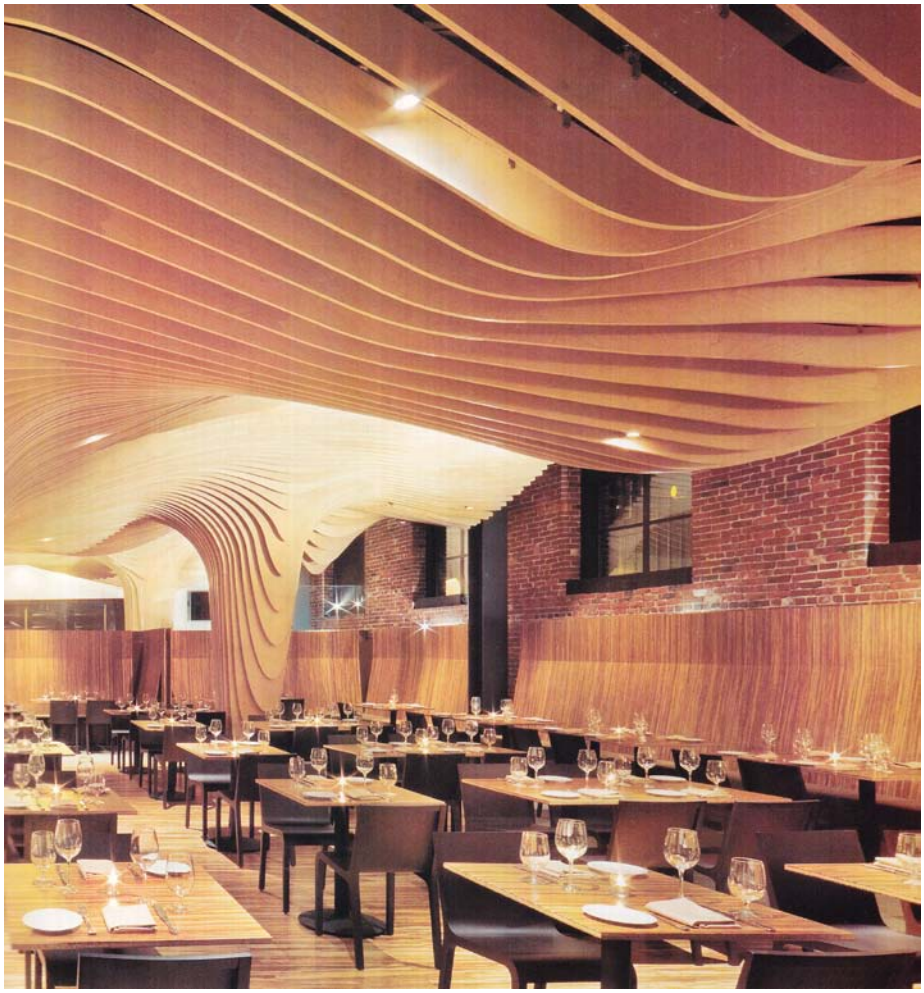


Figure 5.17. Banq Restaurant [2008] Office DA, architect; Boston, MA in Marc McMenamin, "Best of Year Formal Dining," *Interior Design* 79, no.15 (Dec. 2008): 79; PhotoCrd: John Horner.

A year after the *Banq* restaurant opened in Boston, the nightclub *Greenhouse* (**Figure 5.18**) in New York City, rivaled its Dressed Ceiling in an even larger space—6,000 square feet. Antonio Di Oronzo, the principal at Bluarch Architecture + Interiors, designed Greenhouse's Dressed Ceiling as a composition of 5,000 crystal light bulbs resembling glass vials hanging from the ceiling; the bulbs reflect and emit light, pulsating to the rhythm of the music. A profusion of small disks, some covered in eco-friendly vinyl, others

sprouting tufts of faux boxwood, and the rest lacquered and fitted with LED lights throb in patterns according to commands from a digital driver.[20]

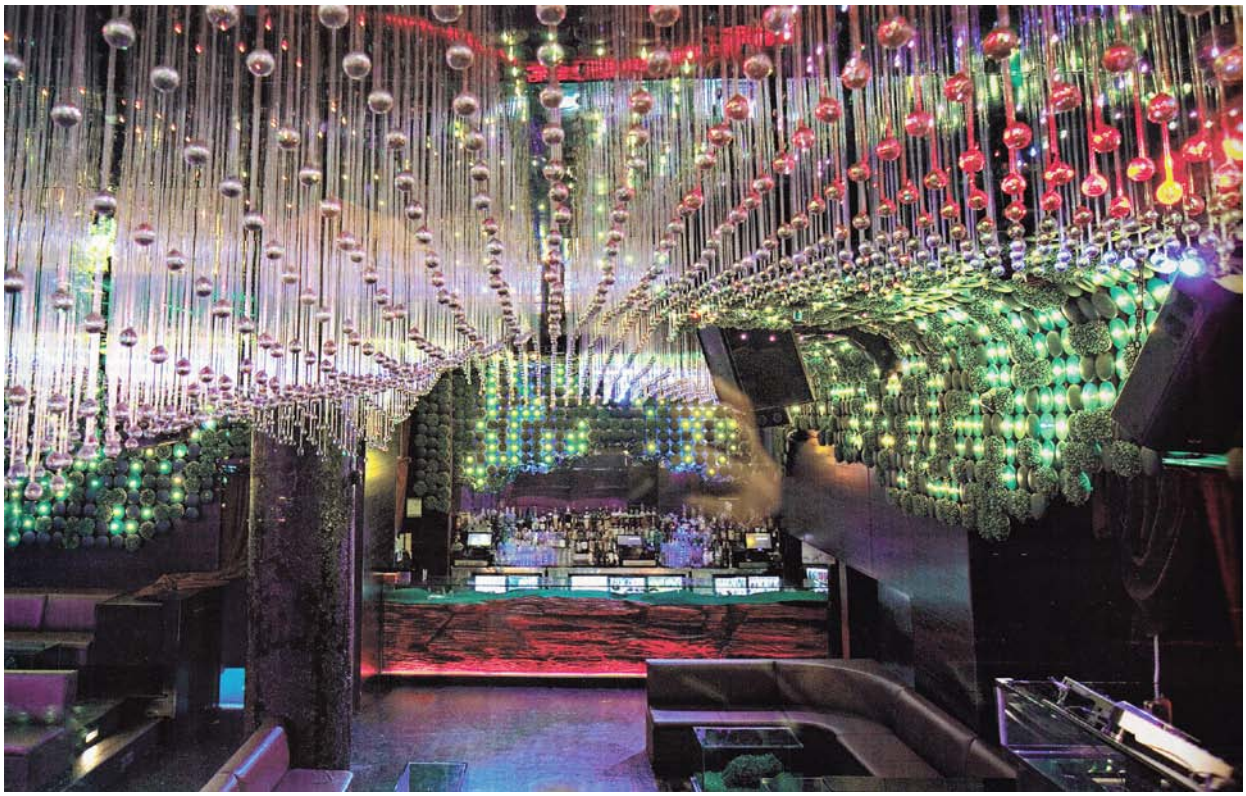


Figure 5.18. Greenhouse Nightclub [2009] Antonio Di Oronzo, Bluarch Architecture + Interiors; New York City in Craig Kellogg, "See and Be Green," *Interior Design* 80, no. 7 (May 2009): 154; PhotoCrd: Ado.

In 2009, the Japanese-Brazilian fusion restaurant, *Sushi Samba Strip and Sugarcane Lounge* in Las Vegas, welcomed its customers with two lively Dressed Ceilings. In the bar area (**Figure 5.19**), ICrave Design created a "ceiling populated by ribbons of glass-

[20] Greenhouse Nightclub [2009] Antonio Di Oronzo, Bluarch Architecture + Interiors; New York City in Craig Kellogg, "See and Be Green," *Interior Design* 80, no. 7 (May 2009): 152-54; PhotoCrd: Ado.

reinforced-gypsum-board, and tubes of acrylic, bamboo, or copper."[21] The exaggerated ribbons on the ceiling take over a large portion of the bar area, and hover over the heads of guests as an ever-present entity. The forms of the tangerine/red ribbons, when seen against the black-painted ceiling, animate the space, striking a dramatic contrast between the colors and the scale. One of the ribbons curves around the entrance of the dining area to fashion a tunnel-like shape that entices guests to walk further into the restaurant.

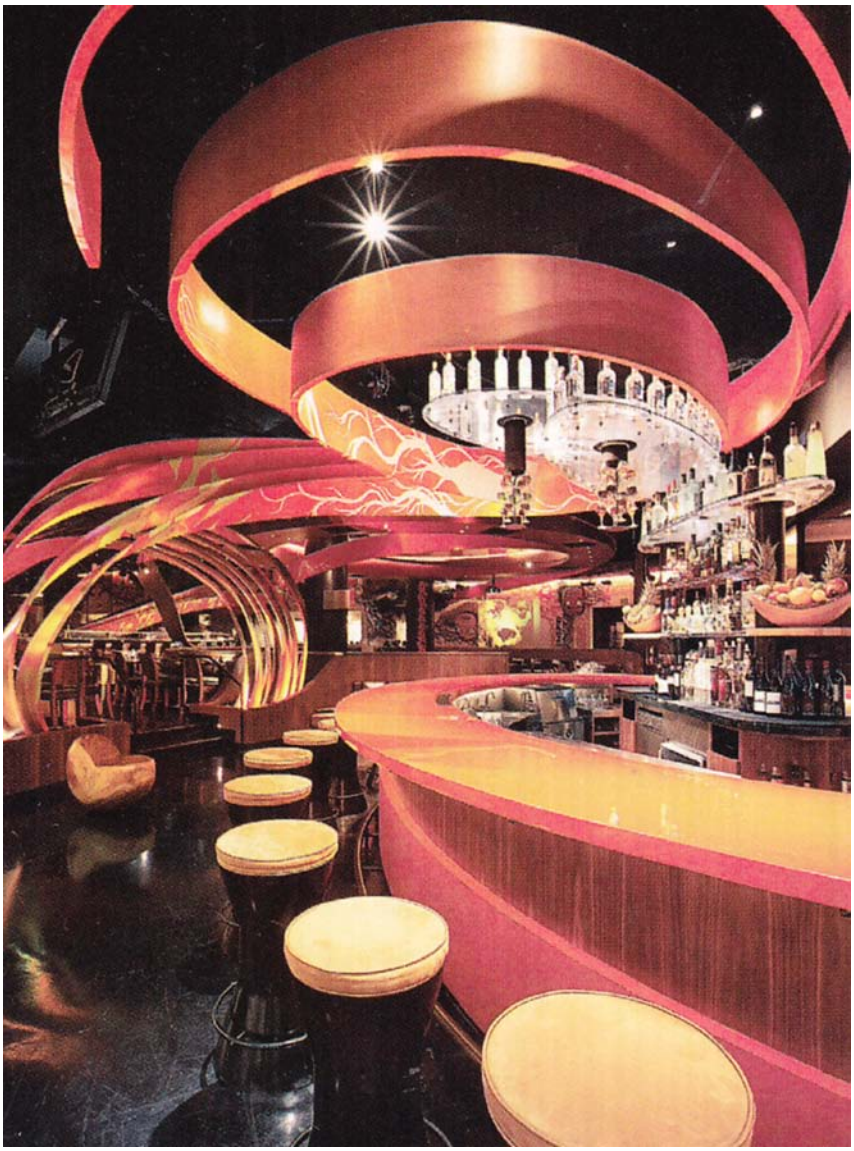


Figure 5.19. Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no.9 (Jul. 2009): 154; PhotoCrd: Francis George and Francis Baytan.

[21] Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no. 9 (Jul. 2009): 154-55; PhotoCrd: Francis George and Francis Baytan.

In the dining area (**Figure 5.20**),, another Dressed Ceiling is crafted from hundreds of acrylic tubes of varying lengths and colors that hang from the ceiling.[22] Colors range from warm brown, gold, beige, and honey. The reflections of light that come from within the tubes generate a prismatic effect that is intended to dazzle patrons and cocoon them as they dine at dining tables or in booths.

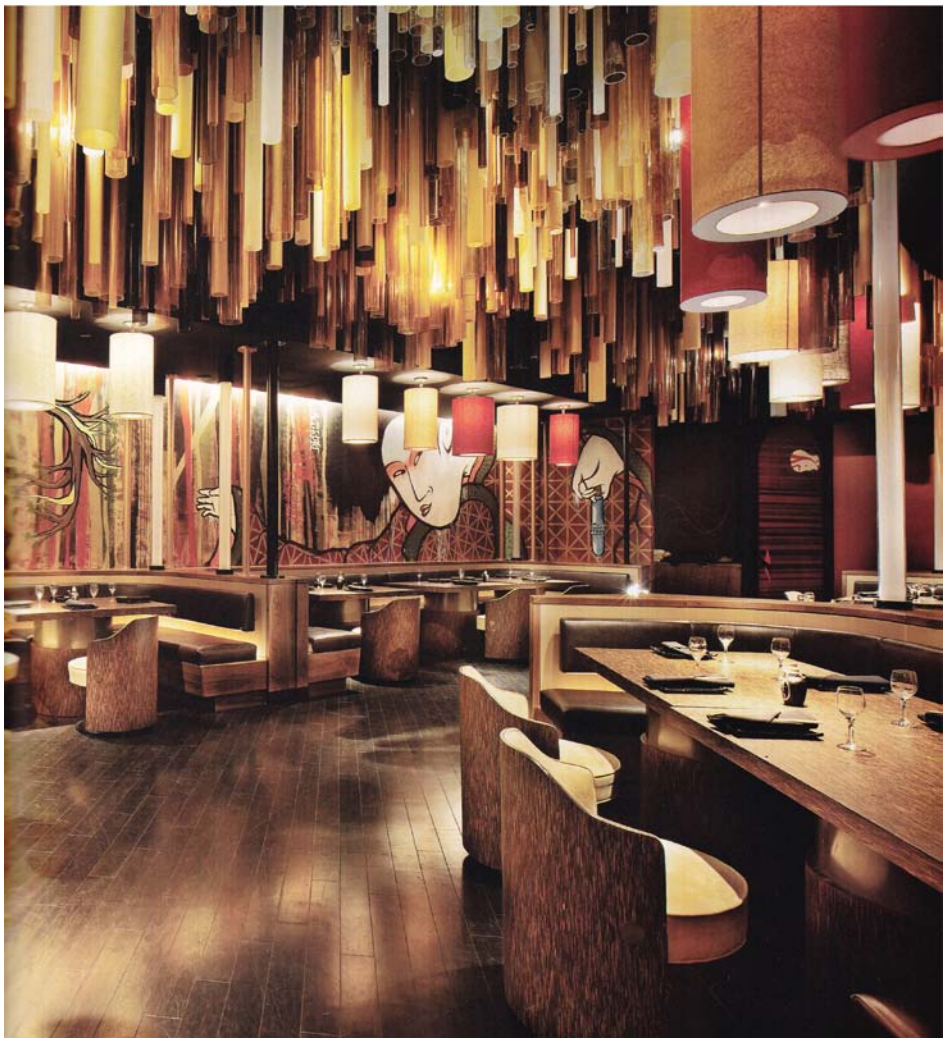


Figure 5.20. Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no.9 (Jul. 2009): 155; PhotoCrd: Francis George and Francis Baytan.

[22] Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no. 9 (Jul. 2009): 154-55; PhotoCrd: Francis George and Francis Baytan.

The Decade of 2010

Opening its doors in 2011, *What Happens When* (**Figures 5.21, 5.22, 5.23**) is the New York City restaurant owned by chef John Fraser. Fraser signed a nine-month lease for a building that was to be demolished in nine months. Deciding to give the restaurant a food, décor and entertainment makeover every thirty days to reinvent a thematic approach, Fraser encouraged diners to cast their votes in the thematic design direction. The bare, black interior space provided a canvas for ever-changing ceiling installations. For Valentine's Day, the "Metrics Design Group hung 400 18-inch-long triangles of a polyester-blend fabric from individual hooks in the ceiling." A "custom chandelier hand-made from cardboard and standard globe fixtures"[23] completed the ceiling thematic installation for the month of February. The hot pink gradating to purple installation emitted a defused light that cast a soft glow in the space and on diners.

[23] What Happens When Restaurant [2011] Metrics Design Group; New York City in Annie Block, "Special of the Month," *Interior Design* 82, no. 3 (Mar. 2011): 35-36; PhotoCrd: Felix de Voss.

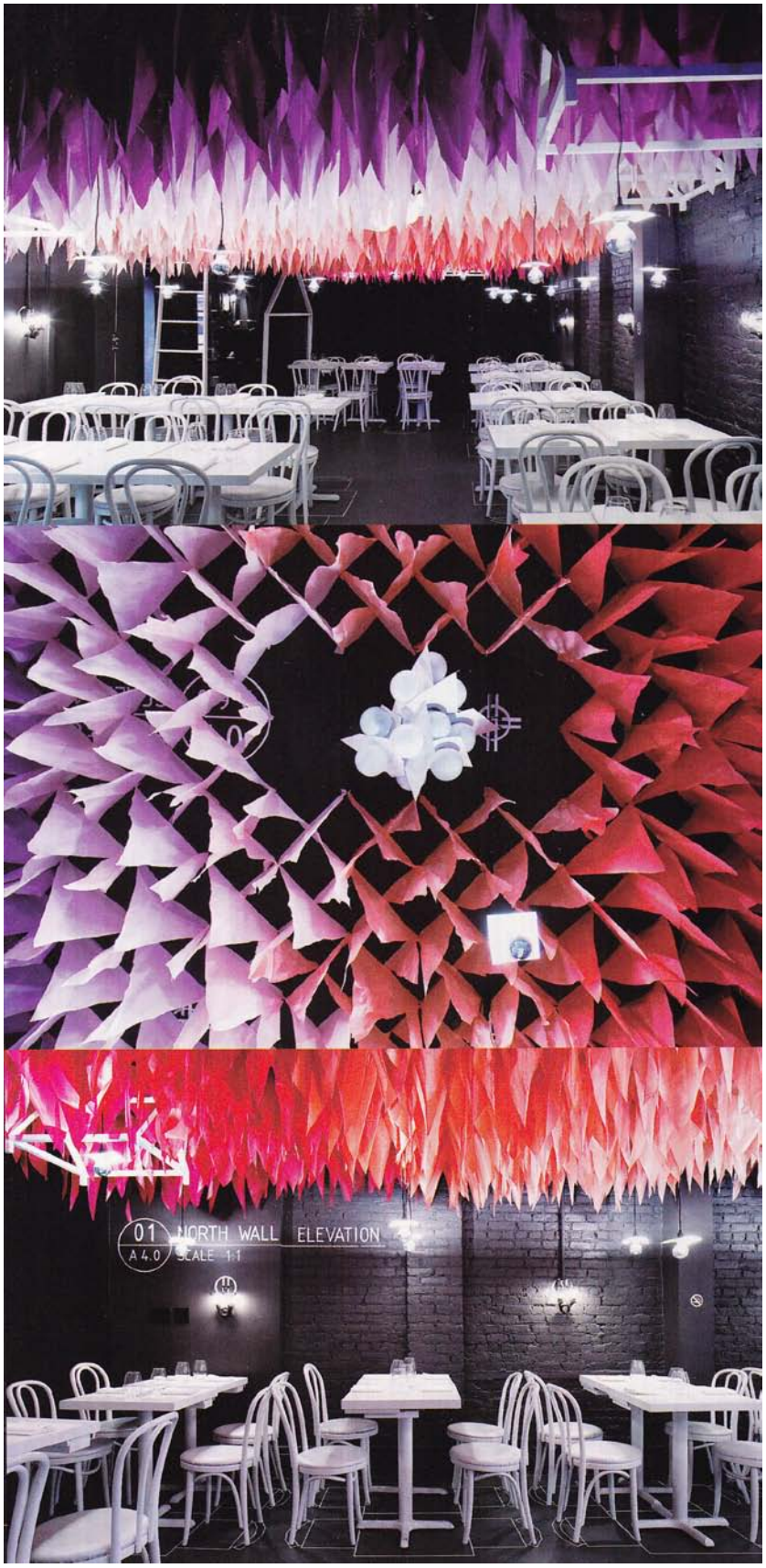


Figure 5.21. (top) What Happens When Restaurant [2011] Metrics Design Group; New York City in Annie Block, "Special of the Month," *Interior Design* 82, no. 3 (Mar. 2011): 35; PhotoCrd: Felix de Voss.

Figure 5.22. (middle) What Happens When Restaurant [2011] Metrics Design Group; New York City in Annie Block, "Special of the Month," *Interior Design* 82, no. 3 (Mar. 2011): 35; PhotoCrd: Felix de Voss.

Figure 5.23. (bottom) What Happens When Restaurant [2011] Metrics Design Group; New York City in Annie Block, "Special of the Month," *Interior Design* 82, no. 3 (Mar. 2011): 35; PhotoCrd: Felix de Voss.

Conclusion

In published sources, such as *Interior Design*, Dressed Ceiling in theme restaurants began in the decade of 1940; their start can be characterized as concrete and representational. As the years went by, the use of Dressed Ceiling became more prevalent, and also more elaborate, sophisticated and sensational. The multiple examples of this interior archetype reveal that three-dimensional installations on the overhead plane can define the atmosphere of a single space, or sections of a space, and it can also carry the entire theme itself. Reiterations of Dressed Ceiling in the 2000 and 2010 decades became more akin to art installations that are meant to actively engage diners in dining experiences. The evidence suggests that this practice has reactivated what had become a benign, largely ignored plane. Dressed Ceiling will continue to be widely used by designers, restaurateurs, and developers around the globe as a versatile and high impact strategy to develop and to deliver thematic dining experiences.

Evidence for the archetypical use and the chronological sequence of Dressed Ceiling in theme restaurant design was developed from the following sources: **1940** Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, CA; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings; Postcard, Knickerbocker Grill, Chinese and American Restaurant [c1940] Anonymous Designer; New York City; E. C. Kropp Co., Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings /**1960** Café Tiepelo [1962] Anonymous Designer; Unknown Location, in Anonymous, "Designs for Dining," *Interior Design* 33, no. 10 (Oct. 1962): 209; PhotoCrd: Louis Reens; Club Tropicoro [1968] Anonymous Designer; San Juan, Puerto Rico in Anonymous, "Island Hot Spot," *Interior Design* 39, no. 1 (Jan.1968): 99; PhotoCrd: Anonymous; Spiegel Publishing House Canteen [1969] Verner Panton, designer; Hamburg, Germany in Sheila Kim-Jamet, "For the Ages," *Interior Design* 78, no. 3 (Mar. 2007): 388; PhotoCrd: Bernadette Grimmenstein; Spiegel Publishing House Canteen [1969] Verner Panton, designer; Hamburg, Germany in Sheila Kim-Jamet, "For the Ages," *Interior Design* 78, no. 3 (Mar. 2007): 389; PhotoCrd: Bernadette Grimmenstein / **1970** South Pacific Ports Restaurant [1970] Fred Bush, designer; New York City in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no. 4 (Apr. 1970): 169; PhotoCrd: B & G International/ **1980** Summum's [1987] Lluis Guell, designer; Ibiza, Spain in Edie Lee Cohen, "Summum, Ibiza," *Interior Design* 58, no. 6 (Apr.1987): 270; PhotoCrd: Jose Pascual; Summum's [1987] Lluis Guell, designer; Ibiza, Spain in Edie Lee Cohen, "Summum, Ibiza," *Interior Design* 58, no. 6 (Apr.1987): 271; PhotoCrd: Jose Pascual / **1990** America [1997] Turett Collaborative Architects; Las Vegas, NV in Anonymous, "Restaurants Step into Design Limelight," *Interior Design* 68, no. 8 (Jun. 1997):163; PhotoCrd: Paul Warchol; Sea Star Restaurant [1999] Ayala Serfaty Interior Designer; Eilat, Israel in Edie Cohen, "Under the Sea," *Interior Design* 70,no.9(Jul. 1999): 143; PhotoCrd: Albi Serfaty; Red Sea Star Restaurant [1999] Ayala Serfaty Interior Designer; Eilat, Israel in Edie Cohen, "Under the Sea," *Interior Design* 70,no. 9 (Jul. 1999): 144; PhotoCrd: Albi Serfaty; Club Incognito [1999] Gisela Stromeyer Designer; Zurich, Switzerland in Edie Cohen, "Sail Away," *Interior Design* 70, no. 9 (Jul.1999): 105; PhotoCrd: Paul Warchol; Club Incognito [1999] Gisela Stromeyer Designer; Zurich, Switzerland in Edie Cohen, "Sail Away," *Interior Design* 70, no. 9 (Jul.1999): 106; PhotoCrd: Paul Warchol; Club Incognito [1999] Gisela Stromeyer Designer; Zurich, Switzerland in Edie Cohen, "Sail Away," *Interior Design* 70, no. 9 (Jul.1999): 108; PhotoCrd: Paul Warchol / **2000** Banq Restaurant [2008] Office DA, architect; Boston, MA in Marc McMenamin, "Best of Year Formal Dining," *Interior Design* 79, no. 15 (Dec. 2008): 79; PhotoCrd: John Horner; Greenhouse Nightclub [2009] Antonio Di Oronzo, Bluarch Architecture + Interiors; New York City in Craig Kellogg, "See and Be Green," *Interior Design* 80, no. 7 (May 2009): 154; PhotoCrd: Ado; Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no. 9 (Jul. 2009): 154; PhotoCrd: Francis George and Francis Baytan; Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no.9 (Jul. 2009): 155; PhotoCrd: Francis George and Francis Baytan / **2010** What Happens When Restaurant [2011] Metrics Design Group; New York City in Annie Block, "Special of the Month," *Interior Design* 82, no. 3 (Mar. 2011): 35; PhotoCrd: Felix de Voss.

Chapter 6
Inscape

6

Definition

Inscape is the practice of utilizing elements from the outdoors as a strategy to recreate exterior landscapes inside. Inscape may be subject to thematic design strategies.

Application Definition

In theme dining spaces, natural features can define the interior atmosphere of dining establishments by giving the appearance of a realistic outdoors environment in space. Such elements as foliage, rocks, and water are often, more than decorative elements but integral to creating the effect of bringing the Inscape indoors. Inscape can be a central element that characterizes the space or a collaborator in the thematic approach of a dining venue.

Clusters

Inscape + Dressed Ceiling

Inscape + Dressed Column

Inscape + Saturate

Description

Geographical Imagination

The use and existence of Inscape strongly suggests the fostering of a sense of place. Inscape helps produce a pre-packaged version of reality to facilitate commercial exchange. Within this context, the notion of geographical imagination is pivotal in the creation of place. For the purposes of this thesis, geographical imagination is defined as

the ability to be transported to distant and exotic destinations without traveling vast distances. It relies on cultural (textual, visual and social) assumptions about foreign lands, and at the same time it restricts the experience of foreignness to these representations. Polynesian-themed restaurants were instrumental in the development of the Inscape interior type. The growth and development of post-war consumer and visual culture were fundamental to the rise of Polynesian and theme restaurants more broadly. The United States' role in the world shaped how theme restaurants trafficked in the production of fantastic locales and experiences. Theme restaurants used a variety of elements to mold patrons' experiences, circulation, and use of restaurant spaces. Moreover, the post-war consumer culture and the materiality of the restaurants ultimately shaped the psychological effects of the spaces on patrons.

Selling an "idea of place," an experience, and the idea that the "journey is half the fun", are the common threads that weave through theme restaurants. These businesses create a sense of place and an experience. Diners become the protagonists of their own exciting adventure by allowing them to feel as if they were, in fact, spending time in an exotic and distant locale. Inscape is an accomplice in this plot, because it recreates outdoor environments and engages customers in the experience and in the performance of this illusion.

From the historical lens, theme restaurants are concurrent to, and as a result of, the economic expansion and increased prosperity of the post-war period. Art historian Karal Ann Marling argues in her work about the visual culture of the 1950s, that post-war

prosperity, competition with the Communists, and increased buying power, made the 1950s a period of mass production, social reinvention, and optimism. "Seeing is absolutely central to the meaning of the 1950s." She argues that the 1950s television and advertising industries reduced the distance between social manners and personal intimacy. Television brought the public culture into the private home in a visual way. [1] For the purposes of this research, her arguments support the idea that dining out, while less common than it is today and therefore more special and elaborate, would have fit into this mold of seeing, being seen, blurring the lines between private and public, and reducing social distances.

In addition to the cultural production and origins of modern consumer culture, is America's role in the world and the visual shorthand used in several theme restaurants of the 1950s era to signify the Caribbean, Asia, and Africa. A cursory examination of newspaper political cartoons relating to the United States' involvement in Latin America, Asia, and Africa during the twentieth century reveals caricaturing of the "natives" along racial and patriarchal lines. For example, newspapers often depicted natives in traditional garb, as people of color, and as youthful and disobedient. In these depictions the United States was often portrayed as a tall, thin, older, and white Uncle Sam, forced to deal with the misbehaving child in a forceful manner.[2] These representations created, then, an easy way to characterize the "other" and use this visual shorthand to tap into the consumer's geographic imagination and help "transport" them to an exotic locale.

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[1] Karal Ann Marling, *As Seen on TV: The Visual Culture of Everyday Life in the 1950s* (Cambridge: Harvard University Press, 1996), 5, 285-86.
[2] Matthew Frye Jacobson, *Barbarian Virtues: The United States Encounters Foreign Peoples at Home and Abroad, 1876-1917* (New York: Hill and Wang, 2000), 148.

Inscape, within the context of theme restaurants, introduces patrons to an artificial world based on fantasy. It introduces customers to places, people, and cultures out of their historical and geographic context and presents these locations as consumer goods to be purchased. As theorist Guy Debord discusses in his seminal work the *Society of the Spectacle*, theme restaurants introduce a version of history that erases certain aspects and presents instead a neatly packaged ideal, where the artificial becomes more important than the real thing, and representation becomes the authentic experience.[3]

Literary, Philosophical, and Artistic Interpretations

The term Inscape was originally coined by the British poet Gerard Manley Hopkins in the mid to late XIX century, the term refers to the uniqueness that each being or entity has when it was created by the universe.[4] Inscape, also refers to the artistic representation of an artist's psyche; specifically this term was used by the Chilean surrealist painter, Roberto Matta, who used to paint the interior landscape of his mind in many of his masterpieces.[5] By bridging the two previous definitions of Inscape with the present themed dining study, it is possible to understand how many of the landscapes in themed dining are surrealistic, requiring diners' imaginations so that they can be transported to foreign lands (See *Clifton's* on **Figure 6.1**).

[3] Guy Debord, *Society of the Spectacle* (London, United Kingdom: Rebel Press, n.d), 88.
[4] Anthony Domestico, "Inscape, Instress & Distress," *Commonweal* 136.5 (2009): 26.
[5] David Ebony, "Roberto Matta, 1911-2002," *Art In America* 91, no. 1 (Jan. 2003): 134.

Elements and Effect

The uses of natural elements working in concert with each other create the effect of outside space indoors. Inscape does not occur in isolation; other design elements intervene in this practice. Light, furniture, props, materiality, and color reinforce and complement the ambiance of an outdoor environment while being inside of a restaurant or a bar. Inscape blurs the line between indoor and outdoor spaces. The type and quantity of plants and natural and artificial elements used can range from trees, plants, and vines to rocks, driftwood, water, and even special effects.

Inscape makes a contribution to the spatial branding concept Saturate.[6] In the Saturate condition, brand identity permeates every aspect of the space. This typically occurs with the use of material, color, lighting, and signage. Inscape can happen in varying degrees of distribution, therefore defining the space in which this condition occurs. In some cases, Inscape is found to be pervasive in space and therefore becoming the central theme of a dining venue. The restaurant *Clifton's* (**Figure 6.1**) shows an abundance of large palm trees and artificial flowers engulfing the space, giving it an appearance of a lush and tropical paradise. A bamboo hut reinforces the scheme of Polynesia, by appealing to stereotypical ideas of housing in the islands. In contrast, *Nobu* (**Figure 6.2**) offers a subtle ambiance, because it utilizes foliage in a controlled manner. In this case, birch trees, made

[6] The Intype *Saturate* is a brand concept that occupies the most elevated condition of a strategic continuum ranging from the least intervention (*Understate*) to the most. Making use of one or multiple branding strategies simultaneously, the saturated condition borders on intrusive; the brand identity is overly repetitive, distributed throughout the entirety of the space, and is applied at almost all scales to the vast majority of elements. Juliana Richer Daily, "Spatial Graphic Design: Archetypical Design Practices and Theory Studies on Constructing a Narrative of Place" (M.A. Thesis, Cornell University, 2012), 99; The Interior Archetypes Research and Teaching Project, Cornell University, www.intypes.cornell.edu (accessed May 10, 2012).

of several logs and branches, are interspersed throughout the Japanese restaurant and recreated an abstraction of dining in a forest.

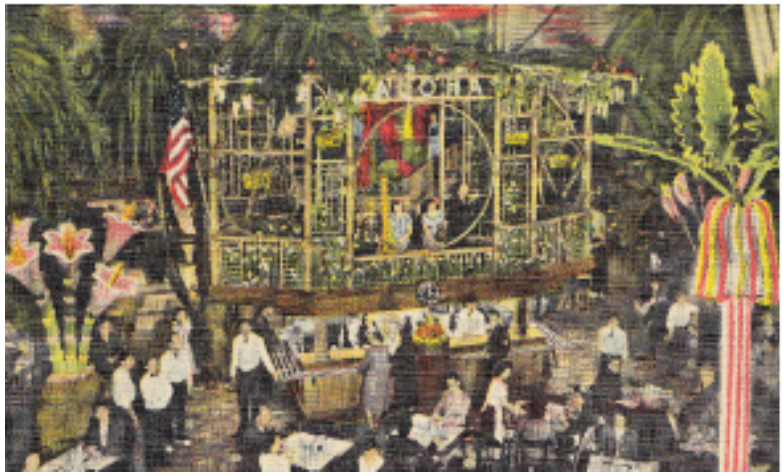

Figure 6.1. Postcard, Clifton's "Pacific Seas" [c1947] Los Angeles, CA; Curteich-Chicago; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Figure 6.2. Nobu [1993] David Rockwell, architect; New York City in Mayer Rus, "Rockwell Group," *Interior Design* 65, no. 12 (Dec. 1994): 56; PhotoCrd: Paul Warchol.

Restaurants exploit nature to contribute and facilitate the production of a theme and to structure spaces. Inscape may section, highlight, and emphasize certain spatial elements inside of an dining establishment. There are a variety of ways to manipulate space and our perception of it; these manipulations are mediated by the shape, scale, and proportion of spatial elements. Hence, the texture, color, and scale of features within a space can alter and modify spatial qualities such as light and sound. Likewise, the direction and scale of graphic patterns, and objects can distort the shape and proportions of the building 's

planes.[7] In the case of Inscape, natural elements (and in some cases, special effects, such as sound) can provide acoustical and visual privacy to the patrons by absorbing and masking noise and concealing sightlines and visual permeability.

As a material strategy, Inscape has the ability to highlight some spaces and conceal others, thus establishing spatial hierarchies by emphasizing and de-emphasizing different areas in the interior space. A large area can contain smaller spaces within, and Inscape can provide visual and spatial consistency between two spaces. The contrast of this space-within-a-space can indicate a functional differences or a symbolic importance of the contained space in the dining environment.[8]

The ways in which Inscape is deployed can contribute to the ways people navigate or move through the space, and therefore effect the organizational configuration of a floor plan. Nature displays and features can dictate how the different spaces are linked to one another, how patrons utilize the space, and how these elements create paths. The path-space relationships might cause the user to avoid certain areas, thus maintaining the integrity of each space and limiting traffic through particular spaces. Another possible configuration is pass-through-spaces where the path may pass through a space axially, obliquely, or along the edge. In cutting through the space, the path creates patterns and movement within it, also creating spaces for pausing and resting. Finally, natural elements can delineate a path in a straight manner, thus guiding the patrons to a focal point of

[7] Francis D.K. Ching, *Architecture: Form, Space & Order*, 2nd Ed. (New York: John Wiley & Sons, Inc.,1996), 88.
[8] Ching, *Architecture: Form, Space & Order*, 214.

arrival. In this case, the location establishes the shape of the path, and patrons use the path primarily to enter or mark important spaces.[9]

The deployment of vast or small amounts of greenery and special effects to recreate the outdoors of a restaurant interior can provide a feeling of expansion or, the opposite, constriction. Both strategies lure customers into the dining establishment, and each delivers a fantasy-driven dining experience.

Psychological Implications

Perhaps one of the many reasons why Inscape has been in existence since the inception of theme restaurants is because of the positive attraction it elicits from the patrons. The benefits of nature have long been studied in human beings, as have the restorative effects it has on cognitive improvement, health, and stress buffering. Several environmentalists (e.g., Berry, 1997; Orr, 1994; Leopold, 1949) and nature writers (e.g., Louv, 2005; Muir, 1894; Thoreau, 1854) have long maintained that humans derive physical and psychological benefits from spending in time the natural world.

The theory of restorative environments establishes the reduction of mental fatigue as the most important factor in restoration. Most of our daily activities require our direct attention, but there is a distinction between voluntary and involuntary attention. The voluntary attention requires mental effort. In contrast, involuntary attention or "fascination" appears when interest and curiosity is sparkled by objects, sights, or activities capture and retain

[9] Ching, *Architecture: Form, Space & Order*, 278.

our attention. Restoration, then, is possible under these circumstances because our voluntary attention is not required. The restorative environments theory also supports the notion that restorative settings should promote the feeling of being away, such as a temporal change in location and daily activities. Although in some cases non-natural experiences may contribute to the restoration of mental fatigue, fascination and restoration are most commonly found in natural settings. "Nature proves to be the most reliable source of mentally restorative experiences."[10]

Chronological Sequence

The Decade of 1940

The use of plants and natural decor in theme restaurants has origins in the Polynesian theme restaurants of the decade of 1950. In the thesis, “The Polynesian Theme in American Restaurants 1954-1970: A Case Study of Cultural and Design Appropriations,” Jeanne Mercer surveyed twenty-five Polynesian restaurants. In this seminal study, plants, rocks, and shells are some of the most common artifacts found in the interior of Polynesian theme restaurants. She argued that "live vegetation included tropical plants, palms and trees that varied in size, proportion and density. They were mostly used for decor and were often clustered in garden settings in the interior and grown in decorative items, such as shells, on walls." In addition to the extensive use of plants, water features recreated green "Polynesian" environments. These common interior features included

[10] R. Kaplan and S. Kaplan, *The Experience of Nature: A psychological Perspective* (Cambridge: Cambridge University Press, 1989), quoted in Terry Hartig, *Restorative Effects of Natural Environment Experiences,* Environment and Behavior, 23:1 (Jan. 1991): 5-6; Nancy Wells, “At Home with Nature: Effects of ''Greenness'' on Children's Cognitive Functioning,” *Environment and Behavior*, 32:6 (Nov. 2000): 782.

streams, waterfalls, fountains, pools, and bridges. In the restaurant *Kahiki*, there are "seven interior waterfalls, a rain forest complete with rain showers, and 'thunderstorms' every half an hour, as well as pools at the entrance foyer and lobby. Simulated thunderstorms were created by flashes of light and sound effects concurrent with the activation of the 'rain' sprinkler system in the rainforest area." [11] The employment of all these elements comprehensively created an outdoor environment indoors, and it demonstrates that restaurateurs were consciously manipulating patrons' senses to create an experience of a distant land in their dining establishments.

The use of these elements in Polynesian-inspired restaurants suggests that nature and natural objects were fundamental in recreating the verdant spaces of the South Pacific. The iconic Los Angeles' *Clifton's* (**Figure 6.3**) made use of greenery, rocks, water, and other props to achieve the desired effect. Restaurant tables were interspersed among abundant greenery and bamboo structures. Exaggerated artificial flowers punctuated the spaces between the sea of crowded tables, while a large bamboo wall sectioned the dining area from a luscious garden. Full-size palm trees, plants of various kinds, and flowers made up the dining area.

Two palm-tree huts are also part of the scene. The smaller one, placed among the tables, was made of several layers of palm-tree fibers that cascade down and form a type of

[11] Jeanne Alaine Mercer, "The Polynesian Theme in American Restaurants 1954-1970: A Case Study of Cultural and Design Appropriations" (M.A. Thesis, Cornell University, 1998), 44-45, 48.

"skirt," enveloping the diners seating below it. The larger structure is more complex. It rises above the ground, standing on several bamboo pilotes, reminiscent of dwellings found in the South Pacific islands that stand high above the ground to prevent flood waters from entering the home. The materials used in this structure are primarily bamboo, raffia, jute, and wood. The roof of the structure was also made of palm-tree fibers. The structure seemed to cut across the width of the restaurant, and judging for its placement, and prominence, it also served as a performance space.

The same *Clifton's* location (**Figure 6.4**) depicts patrons, several World War II-era military men in uniform among them, seated at three tables. It also portrays, three *lei*-wearing waitresses serving the diners. The backdrop of this postcard scene is a rock wall that occupies most of the space in the image. The irregular rock formation expanded from the floor to the ceiling. Water cascaded down the wall along several points and spotlights emphasized the features of the rock. At the bottom of the rock formation, there seems to be a small water pond with a few small palm trees in it. Though the rock wall dominates most of the scene, it is possible to see a composition of driftwood, similar to those found on a beach, concealing most of the back wall on the right side of the image.

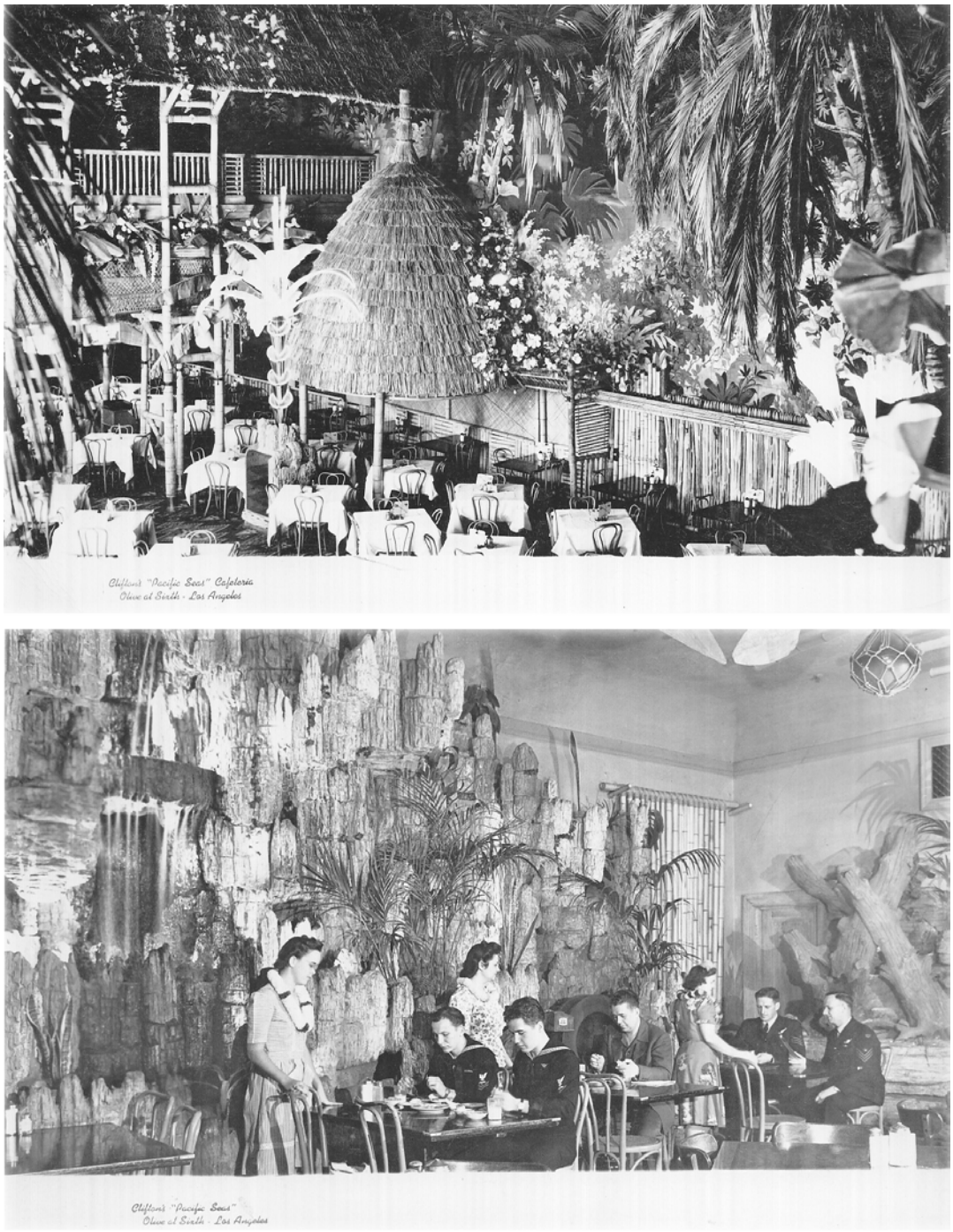

Figure 6.3.(top) Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Figure 6.4.(bottom) Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

At *Clifton's,* the use of a variety of greenery, bamboo, rocks, and water so emphatically saturated the spaces that it could have been an outdoor location. The image below is another example (**Figure 6.5**) of Inscape becoming the pervasive element in the thematic approach for the restaurant, permeating every aspect of the dining space, and effectively transporting the patrons to a Polynesian island.

Figure 6.5. Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

A contemporary of *Clifton's* was the *Brookdale Lodge* (**Figure 6.6**), a wilderness-themed restaurant located in California, developed and owned *Clifton's* owner, Clifford Clinton. The setting for this restaurant was equally impressive and more elaborate. Large columns

disguised as Giant Redwood trees form part of the realistic landscape of this space. A stream of running water cuts across the restaurant, connecting its sections by a modest footbridge. Attention to detail was the key in this interior environment; ferns, deciduous plants, rocks, wood, water, natural and artificial lighting were all employed to work in concert to create a beautiful and unique wilderness inside of the restaurant.

Figure 6.6. Postcard, Brookdale Lodge [1940-era] Anonymous Designer; Brookdale, California; Anonymous postcard manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Clearly, the central focus of the space was the stream and the wilderness that surrounded the dining tables (**Figure 6.7**). In this instance, the tables were placed at varying heights to mimic the "topography of the land." The second photograph provides a glimpse into the building that enclosed the restaurant. It was a massive timber structure that connected all

elements of the interior of the restaurant and it was reminiscent of a lodge or cabin. Abundant natural light penetrated the lodge through large window spans and skylights. The brightness in the space combined with the extensive foliage, created multiple shadow-light compositions, just as those found in the outdoors

Figure 6.7. Postcard, Brookdale Lodge [1940-era] Anonymous Designer; Brookdale, California; Anonymous postcard manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

The Decade of 1970

By the decade of 1970 a shift in Inscape occurred. At that point, the approach was not as aggressive as the one found in the Polynesian restaurants or *Brookdale's Lodge*. The deployment of material strategy in theme dining changed. Natural elements were used with more restraint in theme dining establishments.

The 1971 restaurant the *Green Tulip* located inside of the Plaza Hotel in New York City, (**Figures 6.8 and 6.9**), opened its doors to extend the "freshness of live greenery from adjoining Central Park into the spacious interior." The designer, Sally Dryden, used a "garden fresh color-scheme," plants, and trees with scattered gazebos. The gazebos with wine serving facilities were known as "sangria trees."[12] The designer deliberately sought to extend the outdoor space of nearby Central Park within the walls of the restaurant by bringing the park indoors. The designer's strategy employed a lively decor and gave the illusion of greenery-surrounded alfresco dining. This strategic use of greenery and the close proximity of Central Park, visible from a window-bordered dining promenade, made this a successful extension of Inscape. While the interior of the restaurant remained formal in its architecture and organization, the vivid colors, and the use of plants and trees throughout made the space more approachable and cheerful. Inscape effectively brought the nearby park inside the *Green Tulip*, the strategy was one of careful selection and placement of materials and finishes. The shift toward restraint meant that the earlier over-the-top spectacles were not found here; there was no use of theatrical lighting or special effects in the *Green Tulip*, but strategic use of the physical and psychological connection between the location of the restaurant and the nearby park.

[12] Green Tulip Restaurant [1971] Sally Dryden, designer; New York City in Anonymous, "The Pleasures of the Plaza: Two New Restaurants," *Interior Design* 42, no. 12 (Dec.1971): 66-69; PhotoCrd: Anonymous.

Figure 6.8. (left) Green Tulip Restaurant [1971] Sally Dryden, designer; New York City in Anonymous, "The Pleasures of the Plaza: Two New Restaurants," *Interior Design* 42, no.12 (Dec.1971): 67; PhotoCrd: Anonymous.

Figure 6.9. (right) Green Tulip Restaurant [1971] Sally Dryden, designer; New York City in Anonymous, "The Pleasures of the Plaza: Two New Restaurants," *Interior Design* 42, no.12 (Dec.1971): 68; PhotoCrd: Anonymous.

The tactic employed at *Mimi's* (**Figures 6.10, 6.11, and 6.12**), a 1976 restaurant-discotheque in Atlanta, Georgia, used natural, raw materials throughout the space, "to counteract what one sees in most restaurants today" explained the designer Mimi London. According to London, she "wanted to create a completely non-plastic, non-machine-made environment." Most materials were brought from the Pacific-Northwest. For example, the bar was made from a 750-pound cedar stump, the bar rails were pine logs from Montana,

the lounge seating was carved from a single cedar burl. They used quartz crystals from Hot Springs, giant clamshells from Australia, and seashells made into ashtrays.[13]

The designer of *Mimi's* sought to recreate a beach setting using ample quantities of driftwood and sparing use of desert plants. The hues utilized were those of the wood, light browns and yellows, and blue splashes mostly from the upholstery of the seating. Inscape still defined the theme found in this restaurant-discotheque. The design execution did not focus on recreating a realistic outdoor environment to the very last detail. Instead at *Mimi's,* Inscape supported an abstracted beach theme. The space was not completely taken over by the greenery, natural elements, or special effects, there seemed to be a sense of moderation because *Mimi's* did not attempt to be create a realistic fantasy world, instead it succeeded at creating a suggested one.

[13] Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 130; PhotoCrd: Rusell McMasters.

Figure 6.10. Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 130; PhotoCrd: Rusell McMasters.

Figure 6.11. Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 131; PhotoCrd: Rusell McMasters.

Figure 6.12. Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 132; PhotoCrd: Rusell McMasters.

The Decade of 1980

Inscape continued to be used in the decade of 1980, although less evidence was found for the use of this Intype. During this time period, theme restaurants continued to be popular, although the realism of thematic interpretations could not be compared to those found in the decades of 1940 and 1950. During the 1970 era, Inscape and theme restaurants opted for a nuanced expression of the theme, characterized by suggested ideas and abstract interpretations of a theme instead of a literal delivery. This was primarily seen in the decline of special effects and theatrical lighting, and more emphasis was placed in the use of natural materials, foliage, and color.

The one example found for 1980, shows Inscape working together with custom built spaces, and lighting to recreate an outdoor environment. The "park" at *Commons at Copley Place* (**Figures 6.13, 6.14, and 6.15**) was executed by recreating outdoor promenades, with multiple gazebos and porches, the 11,000 square-foot restaurant featured pathways and lanes paved with stone, "bordered by grass-like carpeting." Trees were the primary foliage and aided in the simulation of the park. Planters containing full-size trees adorned and delineated the circulation paths that meandered throughout the facility. In conjunction with trees, hundreds of tiny light fixtures were installed on the ceiling grid, "simulating a nighttime firmament."[14] The porches, gazebos, and furniture were all painted white, and warm yellow lights brought distinction to each of the spaces, creating a soft and inviting glow, in contrast with the dark floor and evening "sky." The winning trifecta for this restaurant, Inscape, woodwork structures, plus theatrical lighting resulted in a magical space with a classic and romantic atmosphere that in fact resembled an outdoor boulevard.

[14] Commons at Copley Place [1984] Graham/Meus, architects; Boston, Mass. in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 274-77; PhotoCrd: Frank Ritter.

Figure 6.13. (left) Commons at Copley Place [1984] Graham/Meus, architects; Boston, MA in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 274; PhotoCrd: Frank Ritter.

Figure 6.14. (top right) Commons at Copley Place [1984] Graham/Meus, architects; Boston, MA in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 275; PhotoCrd: Frank Ritter.

Figure 6.15. (bottom right) Commons at Copley Place [1984] Graham/Meus, architects; Boston, MA in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 277; PhotoCrd: Frank Ritter.

The Decade of 1990

Evidence suggests that in the decade of 1990, both theme restaurants and Inscape had a resurgence in popularity. Possibly due to the recovery of the economy after the financial crisis of 1982 and 1987, many more theme restaurants opened their doors. The return of theme dining saw stronger exponents, although almost none were as elaborate and eccentric as the Polynesian theme restaurant.

The 1992 Chinese restaurant, *August Moon* (**Figure 6.16**) blended rural Chinese and contemporary western styles. A center courtyard welcomed customers with a cloud-painted ceiling, a skylight, and a tree surrounded by plants. In addition, "architectural elements simulating a Far Eastern village courtyard ringed with rustic house facades; an undulating partition structure winding, like the Great Wall of China."[15] Thus, *August Moon* demonstrated the return of certain elements of Polynesian theme restaurant, but with a discreet style.

[15] August Moon [1992] Roger Borland, project designer; Long Beach, California in Monica Geran, "August Moon," *Interior Design* 63, no.9 (Jun.1992): 140-142; PhotoCrd: Chris Eden.

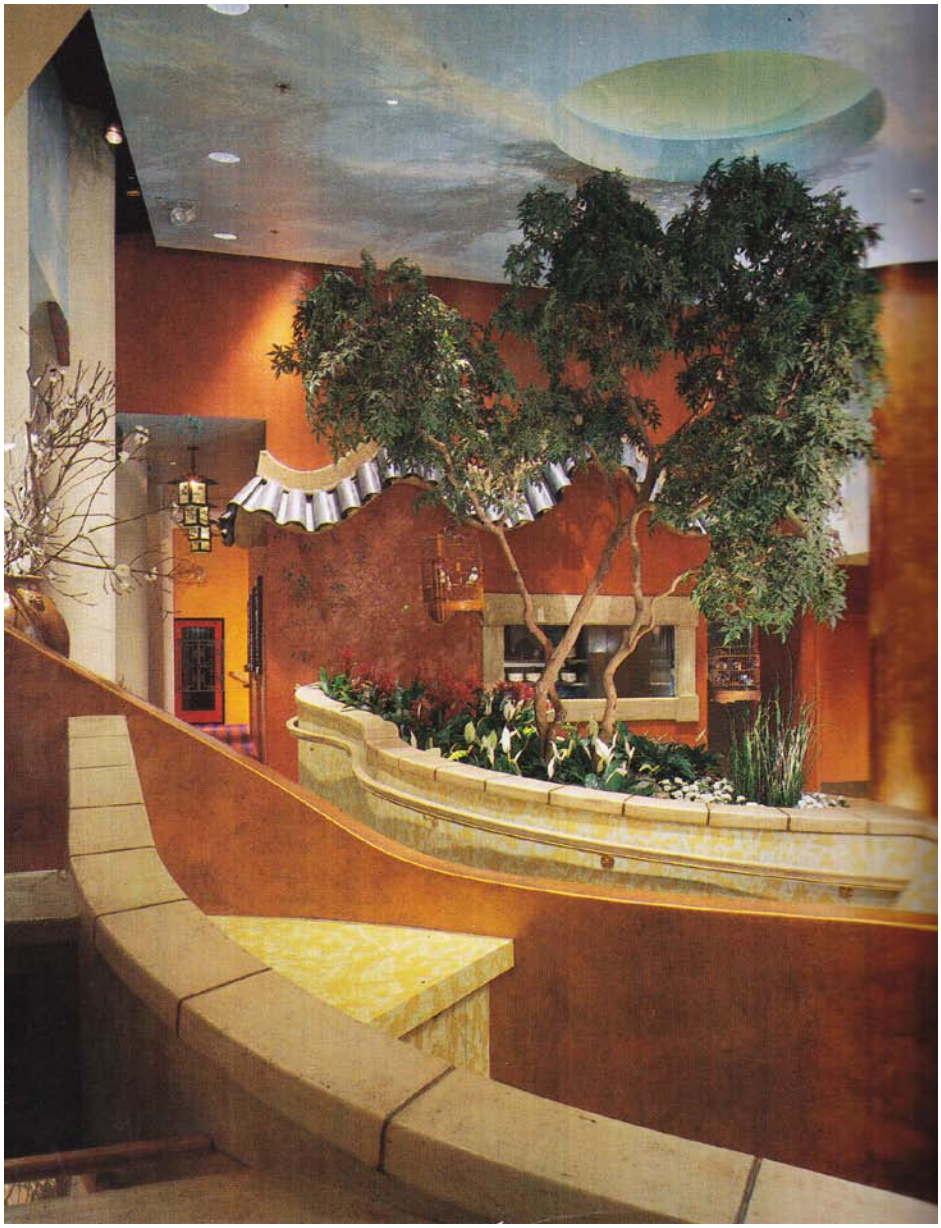

Figure 6.16. August Moon [1992] Roger Borland, project designer; Long Beach, CA in Monica Geran, "August Moon," *Interior Design* 63, no.9 (Jun.1992): 140; PhotoCrd: Chris Eden.

The circular skylight above the tree allowed for natural light to enter the space, and at night it produced a moonlit effect. The use of Inscape in this space employed greenery as an anchor and focal point in the space. Since the courtyard was the pivotal center (**Figure 6.17.**) of the restaurant, it provided an opportunity to pause and admire the interior structure while waiting for one's table. At the same time, the foliage within the courtyard helped direct traffic and served as a landmark[16] for the different sections and functions in the restaurant.

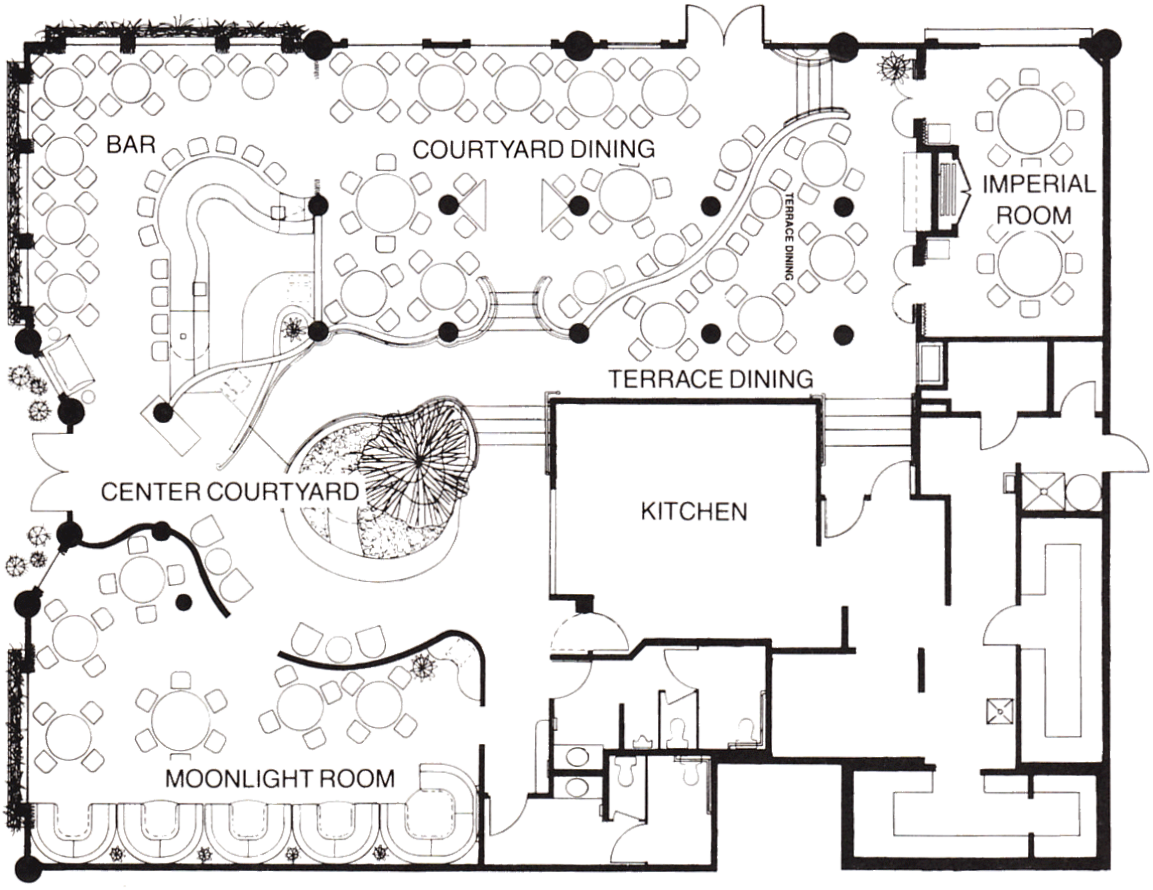

Figure 6.17. August Moon [1992] Roger Borland, project designer; Long Beach, CA, in Monica Geran, "August Moon," *Interior Design* 63, no.9 (Jun.1992): 142; PhotoCrd: Chris Eden.

[16] According to Kevin Lynch in his book *Image of the City*: "Landmarks are a type of point-reference, but in this case the observer does not enter within them, they are external. Their use involves the singling out of one element from a host of possibilities." Kevin Lynch, *Image of the City* (Cambridge, Mass.: MIT Press, 1960), 48.

In 1994, the Japanese restaurant *Nobu* (**Figure 6.18**) employed Inscape as a strategy to use nature in an abstracted way, and opted for a suggestive notion of the outdoors. "We wanted it to look like no Japanese restaurant you've ever seen before, "said the designer David Rockwell. According to Rockwell, the geographical references were those specific to the Japanese countryside. *Nobu* used abstracted tree sculptures that rose from the floor to the ceiling. The trees had integrated lighting and used birch trunks, rusted steel plates, and scorched ash branches to intensify the appearance of the wood grain.[17]

Figure 6.18. Nobu [1994] David Rockwell, architect; New York City in Mayer Rus, "Rockwell Group," *Interior Design* 65, no. 12 (Dec.1994): 56; PhotoCrd: Paul Warchol.

[17] Nobu [1994] David Rockwell, architect; New York, NY, in Mayer Rus, "Rockwell Group," *Interior Design* 65, no. 12 (Dec.1994): 56-59; PhotoCrd: Paul Warchol.

Spatially, the tree sculptures ushered diners into the room and framed the banquette seating. The trees were aligned in a Marching Order[18] fashion, and punctuated the space in ceremonial manner by dictating a rhythm. Birch branches were used to create a screen at the back of the restaurant, and added visual continuity to the forest theme. The extensive use of wood in this restaurant resulted in a warm and inviting interior. There are no other major interventions in the space, which in turn translates into a minimalist effect. Although the use of the trees was a direct reference to a wooded area, the approach is geometrical and calculated, a counterpoint from the organic, and free-flowing natural surroundings found in previous exponents of Inscape.

The *Rainforest Cafe* (**Figures 6.19 and 6.20**) is a contemporary example of Inscape used to the extreme, as it once was in the Polynesian theme restaurants. No other evidence was found after 1950 that uses Inscape to the extent found in this restaurant. The *Rainforest Cafe* opened its doors in 1995; its original location was in Disney World's Village Marketplace. Today, the *Rainforest Cafe* is found across thirteen states of the United States. Like many contemporary theme restaurants, the theme experience is extended beyond the doors of the restaurant, by being paired with an adjoining retail store that sells memorabilia.

[18] The *Marching Order* Intype is a sequence of repeating forms organized consecutively, one after another, that establish a measured spatial order. Leah Scolere, "Theory Studies: Contemporary Retail Design" (M.A. Thesis, Cornell University, 2004), 58-62; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/intypesub.cfm?inTypeID=95 (accessed May 10, 2012).

The creation of the rainforest experience encompassed the combination of live and animated animals, simulated volcanoes, show lighting, and sound systems to create the experience of dining inside a tropical rainforest. Artificial trees, live and artificial plants, and vines complemented the scene hanging from the ceiling, on the walls, and "growing" on the floor. Rock formations and boulders, delineated the walls and created passages connecting sections of the restaurant. Live birds flew freely, and water droplets from waterfalls and steam "clouds" rose in the air. Other special effects included, "rainstorms," an erupting volcano, and "forest floral aroma," released by the ventilation system.[19] No natural light entered the space, and even neon lights and signs appeared in the interior, giving a sensation of stillness. Since the general illumination was dimmed, it infused the space with a dark and somber sensation, which in turn it probably was the opposite effect intended for the original concept of the restaurant. Therefore, despite the heavy emphasis on recreating the rainforest the lack of natural light thwarted the idea of a bright and sun-filled tropical forest.

[19] Michael Kaplan, *Theme Restaurants* (New York: PBC International Inc., 1997), 122-25.

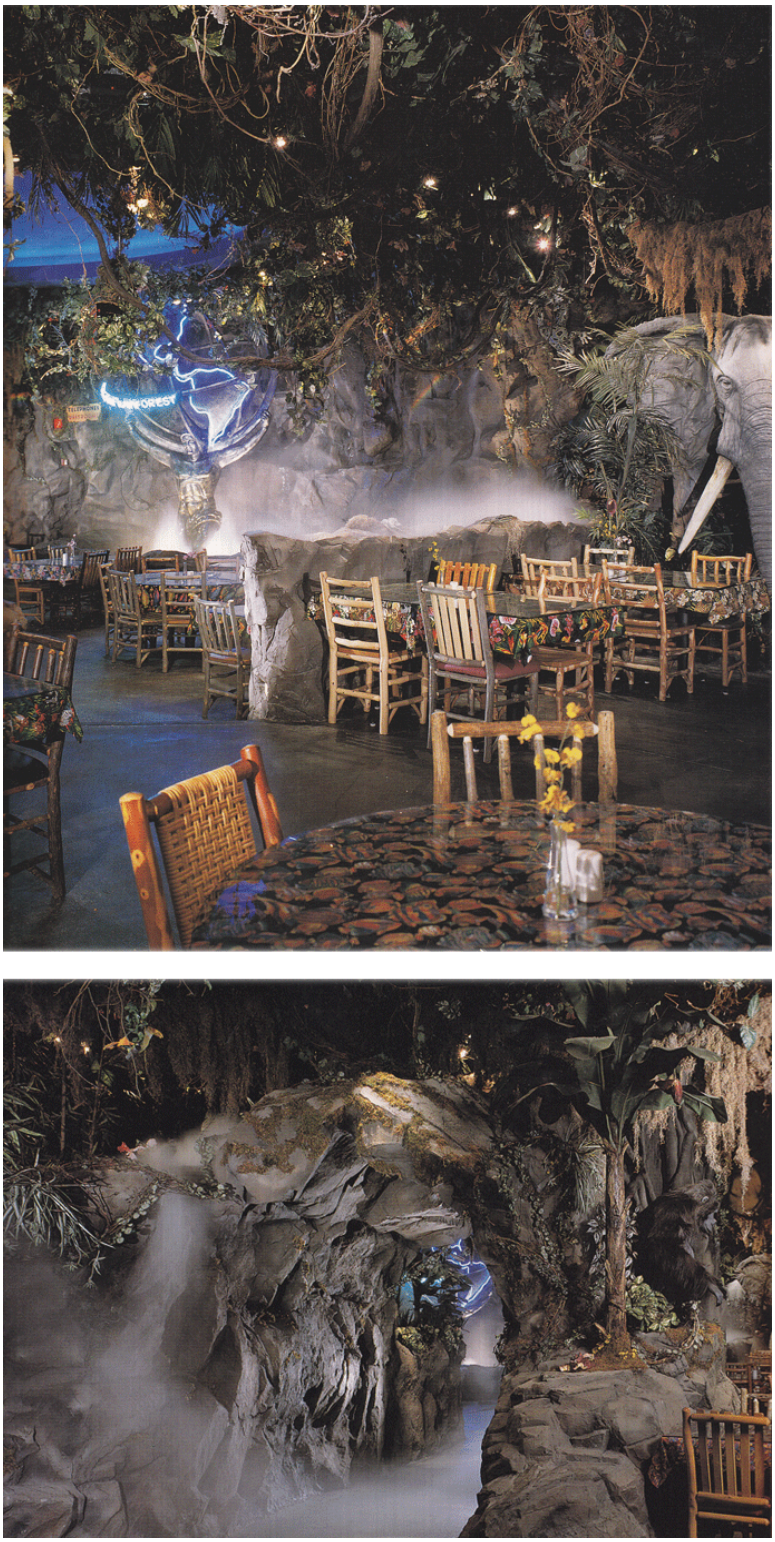

Figure 6.19. (top) Michael Kaplan, *Theme Restaurants* (New York: PBC International Inc.,1997), 123; PhotoCrd: Dana Wheelock.

Figure 6.20. (bottom) Michael Kaplan, *Theme Restaurants* (New York: PBC International Inc.,1997), 124; PhotoCrd: Dana Wheelock.

The next example belongs to *Fantasea Reef* (**Figure 6.21**), a 1997 buffet restaurant in Harrah's Atlantic City where the customers were completely immersed in a reef environment. Daroff's Design created a $7 million over-the-top thematic experience. In this restaurant, "guests were not mere voyeurs watching tropical fish in giant aquarium tanks. They are submerged in the reef environment." This suggests that the theme experience was a total sensory one. To create the sea illusion, special effects make it seem as if the water was moving. Fiber optic anemones change colors and look as if the tide would sway them. The wall, made of "cementitious material sprayed over a metal mesh, is supported by structural steel to further enhance the under-sea illusion."[20] This wall opens up and becomes part of a deep blue "water-wall" that flows seamlessly to join the overhead plane of the restaurant, which in turn is the most wondrous element of all. The ceiling at *Fantasea Reef* is the center of attention, an overarching, out-sized feature that makes this restaurant successful in creating a fantasy of being under the sea.

[20] Fantasea Reef [1997] Daroff Design; Atlantic City, New Jersey in Anonymous, “Under the Sea,” *Interior Design* 68, no.8 (Jun. 1997): 168; PhotoCrd: Elliott Kaufman.

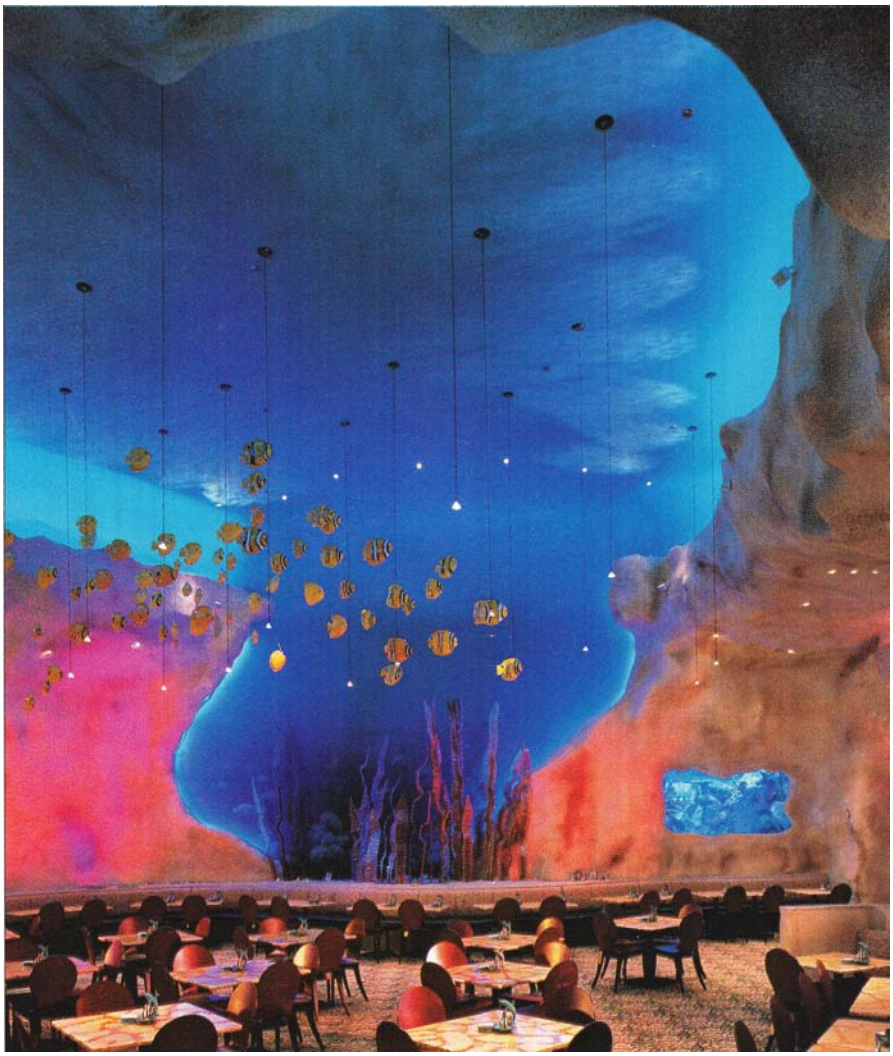

Figure 6.21. Fantasea Reef [1997] Daroff Design; Atlantic City, New Jersey in Anonymous, “Under the Sea,” *Interior Design* 68, no.8 (Jun.1997): 168; PhotoCrd: Elliott Kaufman.

Greenwich Village Eateries (**Figure 6.22**) in the New York City themed hotel in Las Vegas, Nevada, wraps up the decade of 1990 and provides the evidence found for the existence of Inscape to this point. This realistic New York City streetscape served as a dining space for a variety of restaurants located in the interior of the hotel. Series of artificial trees were lined across the "streets," and strategically provided "shade" to the diners who ate under them. Although there aren't many trees, the Inscape effect is achieved with the

juxtaposition of several design and architectural elements. For example, Matteo Vercelloni states that "there is a false ceiling made of dark blue metal panels, creating a sort of fake sky equipped with a sophisticated lighting system that changes the intensity according to the time of day, from the morning through sundown, and then the night hours."[21]

Figure 6.22. Matteo Vercelloni, *New Restaurants in USA & East Asia* (Milan, Italy: Edizioni L'Archivolto, 1998), 194; PhotoCrd: Paul Warchol.

[21] Matteo Vercelloni, *New Restaurants in USA & East Asia* (Milan, Italy: Edizioni L'Archivolto, 1998), 194-99.

Conclusion

The use of Inscape has seen multiple fluctuations over time. The decade after World War II saw the birth of theme restaurants as a dominating trend among these establishments in the United States, and Inscape was possibly the "original" theme dining Intype to be used at that time. Polynesian restaurants employed Inscape as the primary form to deliver the theme to the customers. In the decade of 1970, represented a peak period in the use of Inscape, but it appeared in a restrained form and quite never as flamboyant as seen in the latter part of the decades of 1940 and the decade of 1950. Primarily, due to the economic downturn of the decade of 1980, Inscape did not appear much in primary and secondary sources, along with an overall decline of theme restaurants at the start of the decade. In the 1990 era, Inscape returned and it resuscitated the glamour and extravagance found in the Polynesian venues. There was no evidence found of Inscape for the first decade of 2000, possibly because the tastes of customers are looking for an experience that is less literal, more modern, and composed. It is likely that if Inscape continues to be used in theme dining spaces, it will be done in an abstract and artistic manner, incurring less and less in expensive recreations of distant lands.

Evidence for the archetypical use and the chronological sequence of Inscape in theme restaurant design was developed from the following sources: **1940** Postcard, Clifton's "Pacific Seas" [c1947] Anonymous Designer; Los Angeles, CA; Curteich-Chicago; PhotoCrd: Anonymous; Private Collection: Jan Jennings; Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings; Postcard, Brookdale Lodge [1940-era] Anonymous Designer; Brookdale, California; Anonymous postcard manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings /**1970** Green Tulip Restaurant [1971] Sally Dryden, designer; New York City in Anonymous, "The Pleasures of the Plaza: Two New Restaurants," *Interior Design* 42, no.12 (Dec. 1971): 67; PhotoCrd: Anonymous; Green Tulip Restaurant [1971] Sally Dryden, designer; New York City in Anonymous, "The Pleasures of the Plaza: Two New Restaurants," *Interior Design* 42, no.12 (Dec.1971): 68; PhotoCrd: Anonymous; Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 130; PhotoCrd: Rusell McMasters; Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 131; PhotoCrd: Rusell McMasters; Mimi's Restaurant-Discotheque [1976] Frank E. Nicholson, architect; Atlanta, Georgia in Anonymous, "MIMI'S: Where Everything is Real," *Interior Design* 47, no. 4 (Apr. 1976): 132; PhotoCrd: Rusell McMasters; Commons at Copley Place [1984] Graham/Meus, architects; Boston, MA in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 274; PhotoCrd: Frank Ritter; Commons at Copley Place [1984] Graham/Meus, architects; Boston, MA in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 275; PhotoCrd: Frank Ritter; Commons at Copley Place [1984] Graham/Meus, architects; Boston, MA in Anonymous, "The Commons at Copley Place," *Interior Design* 55, no. 11 (Nov. 1984): 277; PhotoCrd: Frank Ritter /**1980** August Moon [1984] Roger Borland, project designer; Long Beach, CA in Monica Geran, "August Moon," *Interior Design* 63, no.9 (Jun.1992): 140; PhotoCrd: Chris Eden; August Moon [1984] Roger Borland, project designer; Long Beach, CA, in Monica Geran, "August Moon," *Interior Design* 63, no.9 (Jun.1992): 142; PhotoCrd: Chris Eden /**1990** Nobu [1993] David Rockwell, architect; New York City in Mayer Rus, "Rockwell Group," *Interior Design* 65, no. 12 (Dec.1994): 56; PhotoCrd: Paul Warchol; Michael Kaplan, *Theme Restaurants* (New York: PBC International Inc.,1997), 123; PhotoCrd: Dana Wheelock; Michael Kaplan, *Theme Restaurants* (New York: PBC International Inc.,1997), 124; PhotoCrd: Dana Wheelock; Fantasea Reef [1997] Daroff Design; Atlantic City, New Jersey in Anonymous, "Under the Sea," *Interior Design* 68, no.8 (Jun.1997): 168; PhotoCrd: Elliott Kaufman; Matteo Vercelloni, *New Restaurants in USA & East Asia* (Milan, Italy: Edizioni L'Archivolto, 1998), 194; PhotoCrd: Paul Warchol.

Chapter 7
Saturate

Definition

Saturate is a brand concept that occupies the most elevated condition of a strategic continuum ranging from the least intervention (Understate) to the most. Making use of one or multiple branding strategies simultaneously, the saturated condition borders on intrusive; the brand identity is overly repetitive, distributed throughout the entirety of the space, and is applied at almost all scales to the vast majority of elements.

Application Definition

Saturate is a strategic concept for the design of thematic interiors whose purpose is to produce an immersive experience of place through the narrative of material culture artifacts.

Clusters

Saturate + Inscape + Dressed Ceiling

Saturate + Billboard

Saturate + Exaggerate

Saturate + Dressed Column

Description

Saturate was identified and named as an archetypical brand strategy in the study of Spatial Graphic Design. “The saturated condition offers the most highly immersive experience of an interior’s narrative of place. This concept is sometimes articulated

through the use of one design strategy, sometimes by several working together simultaneously. Whether one or several, the distinguishing factor in the saturated condition is the level or degree to which these strategies are implemented. Strategies used in the saturated condition are applied to almost every plane within space, encapsulating the viewer. The constant level visual overload found in the saturated interior actually makes for a less dynamic experience than one might find in an activated interior. Every element in the space is featured, keeping the level of immersion at an invariable high rather than peppering an otherwise neutral space with momentary pops of brand vocabulary. Saturated interiors are often found in retail or hospitality settings, where a highly emotive visual and spatial experience enhances the function of the space, engaging consumers in a relationships with the products they are about to buy and transporting hotel and nightclub goers on an escapist vacation from their everyday reality."[1]

Historian Beverly Gordon also used the term Saturate to describe an historical condition of American women's cultural and domestic environments in which aesthetic intensity, and an interconnectedness and intimacy with things, were primary characteristics. In *The Saturated World: Aesthetic Meaning, Intimate Objects, Women's Lives, 1890-1940*, Gordon describes the stimulation of multiple senses in which sound, smell, touch and taste are as least as important as sight. "Related to this is a quality of embodiment, where consciousness is grounded in the body, rather than the mind, and where abstract ideas

[1] Juliana Richer Daily, "Theory Studies: Archetypical Spatial Graphic Design Practices in Contemporary Interior Design," (M.A. Thesis, Cornell University, 2012), 99-102.

may be given corporeal, animated form. A quality of childlike openness or wonder is also part of it, as is an attitude of playfulness, expressiveness, and creativity."[2]

In the 1890 to 1940 period in which Gordon focuses *The Saturated World*, American culture was characterized by a high degree of aesthetic saturation. "The wealth of newly available consumer goods had stimulated a kind of sensual excitement that filtered through to all people on all levels of society. The novelist Theodore Dreiser expressed this quality in his 1902 diary about the impact of the display windows of the new department stores." The turn of the 20th century period is also characterized by a series of overlapping aesthetic movements, such as the Decorative Arts, Arts and Crafts, Art Nouveau, all of which required consumer products. Gordon states that from 1890 to 1940 "aesthetic awareness permeated the culture as a whole."[3]

[2] Beverly Gordon, *The Saturated World: Aesthetic Meaning, Intimate Objects, Women's Lives, 1890-1940* (Knoxville, Tenn.: The University of Tennessee Press, 2006), 3.
[3] Gordon, *The Saturated World*, 3-4.

Case Study | Polynesian Restaurant[4]

The Polynesian restaurant is one of the first, and perhaps most successful, of the theme restaurants in the middle 20th-century.[5] The restaurants draw on cultural stereotypes of place and ethnicity made visible and tangible in the restaurant's interior through artifacts, sound, décor and menu terminology.[6]

Polynesian theme restaurants epitomize Saturate through showmanship at a big scale. *The Aloha Luau* in Los Angeles seats 2,000 people. Philadelphia's *Pub-Tiki* has an 8,000 square foot dining area with 4,000 square feet of kitchen space. The dining room sits 275, the cocktail lounge seventy-five. *Clifton's "Pacific Seas"* Cafeteria in Los Angeles served 1600 daily. It took half a million dollars to renovate the old *Chicago Room* in the *Palmer House* hotel to create The Traders, a restaurant comprising six rooms seating almost 400.[7]

Theming and entertaining co-join as opposite sides of the same coin. In the design trade press, Polynesian restaurants are most often described as atmospheric, exotic, and

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[4] Research for this case study about the Polynesian restaurant draws from Jeanne Alaine Mercer, "The Polynesian Theme in American Restaurants 1954-1970: A Case Study of Cultural & Design Appropriations." M.A., Cornell University, 1997 and Jan Jennings, Paper, "Kon-Tiki, Kahiki and Wan: Landscapes for Dining." Symposium, Landscapes: Sublime, Popular, Ruined, Surreal. Cornell University Department of Architecture, Ithaca NY, 2001. Mercer and Jennings used different sources to build their arguments, but both concluded that Polynesian restaurants shared some attributes with the 18th Century Picturesque, especially the aesthetic characterized as mixture.

[5] The creation of the Polynesian restaurant was influenced by a larger geographical region than the defined region of Polynesia, including neighboring Melanesia and New Zealand. The islands most influential to the theme included the Hawaiian Islands, New Guinea and Easter Island.

[6] Alan Beardsworth and Alan Bryman, "Late Modernity and the Dynamics of Quasification: The Case of the Themed Restaurant", *The Sociological Review* 47, no. 2 (May 1999): 236.

[7] "Aloha Luau—2000 Seat 'Restaurant'," *Institutions* 56 (Jan. 1965): 164; "Pub-Tiki," *Volume Feeding Management* 23 (Aug. 1964): 47-53; Postcard, Clifton's Pacific Seas Cafeteria (undated).

flamboyant. From its opening in 1949, Honolulu *Harry's Waikiki* on Wilson Avenue in Chicago, provides "entertainment direct from Hawaii." By 1959, its owner escalates the restaurant to an "authentic Hawaiian theatre restaurant." The Country Club Hotel in Chicago advertises its *Bamboo Room* as having "sophisticated music" that "complemented the exotic tropical décor."[8] In this, Polynesian restaurants mimic the theme nightclubs of the 1920s, such the *Copacabana* and *El Morocco* in New York City. It is difficult to look at a historic photograph of a full-blown Polynesian theme American restaurant and not see that the entertainment value was high. Showmanship and a desire for spectacle are clearly part of the appeal, but other things also figure in the scheme.

Much of the success of Polynesian restaurants rested in the recreation of outdoor landscapes that were responsible to bring the magic of the Polynesia to life in the restaurants. Inscapes[9] were prevalent and incredibly intricate, with a high level of detail and realism. The most successful Polynesian restaurants made use of water features, live plants, rocks, and even special effects to recreate lush, paradisiac environments. The use of Inscape strongly suggests the fostering of a sense of place, and anchors the theme restaurant in a particular time and place.

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[8] Postcard, Bamboo Room, Country Club Hotel [1960] 6930 South Shore Drive, Chicago. Chicago: Curt-Teich ODK-523.

[9] The Intype *Inscape* is the practice of utilizing elements from the outdoors as a strategy to recreate exterior landscapes inside. Inscape may be subject to thematic design strategies. Jimena Roses-Sierra, "Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design" (M.A. Thesis, Cornell University, 2013), 125.

The saturated experience at the *Aloha Luau* in Los Angeles began at curbside: "At the gate, the lavish, authentic South Seas setting is marked by a 25-foot handcarved palm tiki and 20-foot permanent gas-lighted tiki torches. The real hand-carved tikis came from Hawaii and as far off as New Guinea. The grounds are surrounded by permanent tikis. . . . A 60-ft. bar is made of bamboo, with rattan furniture. The South Sea mood is furthered by outrigger canoes, New Zealand bird houses, a Samoan long house built in a jungle of red banana, avocado, fig, loquat and kumquat trees, a thatched-roof dance floor, a ceremonial temple and the Volcano Bar . . . A fillip to the *Aloha Luau* operations is the pomp and ceremony of the Imu, a 7-ft. lava-rock pit used for roasting pigs in traditional South Seas style."[10]

At *The Islander* "guests arriving in their cars are placed in rickshaws imported from Hong Kong and boys in Chinese costumes wheel them to a winding ramp. This leads to a suspension bridge spanning a coral pool fed by eight falls that splash multi-colored waters over lava rock brought from the black sand beaches of Hawaii. A lush tropical planting of banana trees, coconut palms, giant philodendron, great tree ferns and numerous other exotic growths surround the lagoon, side walls of which are covered with brilliant abalone shells." Inside, coconut palm or thatched roof enclosures and several waterfalls delineate separate dining rooms.[11]

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[10] Aloha Luau—2,000 Seat 'Restaurant'," *Institutions* 56 (Jan. 1965): 166.
[11] Joe Minster, "Islander," *Pacific Coast Record* 51 (Nov. 1960): 14-16.

Historically the thematic construct for Polynesian restaurants was intended as a total immersion in another cultural context, so much so that it was intended to disassociate people from their familiar surroundings. When *The Traders* opened in the Palmer House, the press reported that guests were transported into another world . . . "of coming into a strange and hitherto unknown civilization." The "exotic" *Waikiki Room* at the Park-Nicollet Hotel in Minneapolis reports that Polynesian cuisine and beverages are imported directly from Hawaii to give customers a "thrilling new experience in dining pleasure." Polynesian restaurants provide an escape from routine. "Women in particular like to 'get away from it all' by dining in a romantic, exotic room with a 'faraway look in its eyes.'" One trade source states that "the ways in which mats and thatch are used beneath the ceiling stimulated the shutting out of [Los Angeles] heat and glare." *American Restaurant Magazine* touts one "foreign specialty" restaurant as an "Exotic Foreign Atmosphere Made in the U.S.A." The *Wan Q* in Los Angeles creates an "evening in another land," one that is distinctly non-American." Writer Edward Mayland notes that *Traders* is "a composite of all the best things in life to be found from the Golden Gate to Singapore." "Nothing is ordinary or usual at *The Traders*."[12]

One consequence of the disjunction from reality means that Polynesian restaurants are adaptable for any American city. Consequently, they were built across the country in

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[12] Edward J. Mayland, "Dine in Tropical Splendor at the Traders," *Cooking for Profit* 26 (July 1957): 9-11, 18; Aloha Luau—2000 Seat 'Restaurant'," *Institutions* 56 (Jan. 1965): 166; "Exotic Foreign Atmosphere Made in the U.S.A.," *American Restaurant Magazine* (Oct. 1961): 54; "For an Evening in Another Land," *Cooking for Profit* 30 (Aug. 1961): 15; "Exotic Foreign Atmosphere Made in the U.S.A.," *American Restaurant Magazine* (Oct. 1961): 54; Edward J. Mayland, "Dine in Tropical Splendor at the Traders," *Cooking for Profit* 26 (July 1957): 9-11, 18.

seemingly unlikely places such as Philadelphia's Rittenhouse Square and on the plains of Wichita Falls, Texas. The *Hawaiian Cottage Restaurant* advertises its location as only "Five Miles from Camden, New Jersey." In 1949, *Honolulu Harry's Waikiki* in Chicago provides "dancing under Hawaiian skies." California and the upper-Midwestern states of Ohio, Illinois, Michigan, Wisconsin, and Minnesota tally the largest numbers. In a 1965 interview, famed Beverly Hills restaurant designer, Stephan Crane speculated that the Polynesian restaurant boom begun in the 1950s had produced from 100 to 200 restaurants.[13]

Trade publications, such as *Interior Design*, overstate authenticity as a major component for setting the scene for foreign food and mood. In *Cooking for Profit*, the restaurants of Victor Bergeron (better known as *Trader Vic*) in San Francisco, Oakland, Beverly Hills, Seattle, and Denver, are described as a combination of "Oriental splendor and . . . of Pacific Island primitive designs and Oriental cultural patterns. “When he takes on a job there is nothing pseudo about the results. He goes to the source for original materials and works only with authentic articles."[14]

In 1957, when Harry Langerman purchased a typical family restaurant in Narberth, in the heart of the Bucks County, Pennsylvania celebrity belt, he imagined a "pleasure dome" of "lush lagoons, swaying palm trees, long cool drinks served on the wind-swept lanai."

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[13] Postcard of Hawaiian Cottage Restaurant, Route 38, Merchantville, New Jersey. Chicago: Curt-Teich OC-H 1353, 1950; Postcard of Honolulu Harry's Waikiki, 804 Wilson Avenue, Chicago. Chicago: Curt-Teich 2CH 1178, 1949. Postcard of Honolulu Harry's Waikiki, 804 Wilson Avenue, Chicago. Chicago: Curt-Teich 2CH 1178, 1952; "Meet Stephen Crane, Tropical Trend Maker," *Food Service* 27 (June 1965): 47-49, 52, 54.
[14] Edward J. Mayland, "Dine in Tropical Splendor at the Traders," *Cooking for Profit* 26 (July 1957): 9-11, 18.

Langerman collects bamboo from Hawaii, decorative tiles from Samoa, a war canoe made to order in the Solomons, Tiki gods from Hawaii and hand-carved wooden sculptures, made by the descendents of the original H.M.S. Bounty mutineers still living on Pitcairn. Bernard C. Tohl, owner of the *Islander* in Los Angeles, spent six months touring the Fijis, Marquesas, Tahiti, Malaya, Burma, the Philippines, Japan, and Hong Kong, "picking up a bit of this and that wherever he stopped."[15]

There is a genealogy of sorts regarding appropriation. *Trader Vic*, and other artifact-seeking restaurant owners, attain actual materials and artifacts from a variety of Polynesian cultures. Research suggests that artifacts collected as genuine from the Hawaiian Islands, Easter Island, or New Guinea, for example, were made available by cultural groups who select them for tourist consumption. That is, native people adopted certain objects and materials from their culture for public dissemination.

These artifacts are genuine in the sense that they are attained from their native culture, but the extent of their usefulness or meaning to these cultures is not well understood. Back in the restaurant, materials and goods are combined into a cultural collage that represents a unified design in which the assemblage of elements becomes more important than the individual parts. The overall effect depends on mixing and blending to create a composition with total removal of the objects' hierarchical status, original context, or

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[15] Harry Langerman, "A Look at The Luau," *Hotel and Club News* (May 1961): 4-5; Joe Minster, "Islander," *Pacific Coast Record* 51 (Nov. 1960): 14-16.

meaning. Objects become ethnographic by virtue of being defined, segmented, detached, and carried away. And it was the accumulation of parts that become recognized as representative of a Polynesian restaurant in the United States. The material concerns of everyday life intersect with the agencies of display as objects and *made* exotic. The emphasis on making is important, for display "not only shows and speaks, it also *does*."[16]

Restaurants also appropriate the landscapes of Polynesia, with less interest in authenticity. Outdoor and indoor landscape effects and plant motifs appear in the vast majority of Polynesian restaurants. Jeanne Mercer's case study of twenty-five Polynesian restaurants reveals that live vegetation included tropical plants, palm trees, and bonsai treatments, which are most often clustered in garden settings. Water features, such as streams, waterfalls, fountains and pools, are included as exterior elements in six restaurant sites. *The Tradewinds* has a waterfall and a pool at its entrance. Four restaurants use bridges located near entries. The most common features of Polynesian theme restaurants include huts, streams, waterfalls, fountains, pools, and bridges.

The interior of the *Hawaiian Village* in Myrtle Beach, Florida simulates a jungle with huts and private dining rooms. "Every means has been exercised to gain the appearance of a native village, from carpet suggesting tropical flora, and including native huts with thatched roofs. A lava stone waterfall feeds a stream, with four convex bridges winding throughout

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[16] Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998), 18, 128. Emphasis in original.

the room and boasting an island with live palm trees kept alive by heat lamps recessed in the ceiling."[17] The axonometric drawing of the *Kahiki* in Columbus, Ohio looks like an enclosed garden with its continuous wall, a gate, and huts distributed like planting beds within circulation paths. It has 40-foot artificial palm trees, seven interior waterfalls (three in a rain forest), streams and exterior and interior pools.

Stephen Crane declares that "Much of our décor—some of it authentic South Pacific tapas, for example—could find a place in any museum. It all adds up to an illusion of the Islands that is purposely overwhelming and to a square foot cost which . . . is at least double or triple the set-up cost of any other type of restaurant." When interior designer Fred Brush designed the *South Pacific Ports* in 1970, "an aura of authenticity" remained his primary motive, but fire codes prohibit many real materials in favor of simulated ones. Nevertheless, Brush configures tapa cloths for walls and fish net for the ceiling, but the grass for hut roofs is pre-dried and fire-proofed.[18]

The effect of landscape also included atmospheric, climatic effects delivered via elaborate stereophonic systems. The *Wan-Q* incorporates thunder, in addition to "the rushing sound of rain pelting the roof, as if from a passing rain squall." Screeching birds, waterfalls, lush gardens, bamboo shelters, and tropical foliage greet patrons at the *Hawaii Kai* in New York City. Gene Kamp's *Island Home*, Chicago, is "unique in providing a relaxing Polynesian

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[17] "Dining Polynesian Style," *Interior Design* 36 (Oct. 1965): 215.
[18] "Meet Stephen Crane, Tropical Trend Maker," *Food Service* 27 (June 1965): 48; "The Glamour of the South Seas," *Interior Design* 41, no. 4 (Apr. 1970): 168-169.

atmosphere, where you can listen to the sound of a waterfall and Hawaiian music, gaze at tropical birds and fish, and leisurely enjoy the finest in cocktails." The *Zamboanga Supper Club* in Los Angeles is the home of the tailless monkey with floor shows nightly. "Foliage, waterfalls and hand-sculptured Tiki gods add to the mystery and excitement of dining at the *Kon-Tiki* . . . The magic of the South Sea Islands is everywhere: running streams, gardenia-strewn pools, splashing waterfalls and extraordinary carvings and exotic plants." The owner of *The Luau* established in 1956 in Miami, Florida, promotes dining experience as an "atmosphere of rare delight, a beautifully created bit of Paradise under the Palms." He and others, however, make sure that authentic atmospheric dining occurs in air conditioning. When *Clifton's South Seas* Cafeteria opens in 1931, its extraordinary tropical interior includes neon-trimmed palm trees that "shaded" diners as waterfalls cascaded down faux-rock walls.[19]

The compositional and aesthetic effects of the material culture artifacts and landscape forms employed in Polynesian restaurants include the mixing together of contrasting patterns and objects that deemphasize individual artifacts in favor of a total composition. Little to no control is present in the composition of artifact displays on walls. The compositional effect is to appear natural or uncontrolled, but it is carefully planned and ordered to create an artifice suggesting cultural and environmental authenticity. Because

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[19] "Oriental Menu Magic Fascinates the Public," *Cooking for Profit* 29 (July 1960): 18-19; Postcard of Gene Kamp's Island Home, 7068 Belmont Avenue, Chicago. Chicago: Curt-Teich IDK-1929, 1961; "Custom Made Equipment for Cleveland Restaurant," *Cooking for Profit* (July 1961): 24-26; Postcard of The Luau, on the 79th Street Causeway between Miami and Miami Beach, Florida. Chicago: Curt-Teich 6C-K750, 1956; John English, "Tiki—Southern California Style," *SCA Journal* (Spring 1998): 10-13.

the Polynesian cultural collage encourages a unified effect, artifacts are inappropriately displayed.

Saturate becomes the preferred treatment in Polynesian restaurants, a concept that continues uninterrupted from approximately 1954 to 1960. In 1963, design director Harry McCague, conceptualizes the new *Don the Beachcomber* in Las Vegas as a departure from the ordinary south sea island restaurants. Preliminary design meetings focus on finding a more contemporary and sophisticated approach. Teak furniture replaces bamboo; deep-woven lilac patterned carpet substitutes for grass mats. Rather than blowfish, contemporary murals adorn the walls. Seven abstracted huts made of cast fiberglass resemble gazebos more than huts. McCague also introduces new materials and updated colors—lilac and pink Naugahyde upholstery.[20] In this phase, the owners and designers of *The Tradewinds, Bali Hai* and *Polynesia Restaurant* rely on a well-established theme and work less hard to sell the theme as culturally authentic. As designs become abstracted, rather than representational, restaurants reduce the number of materials and artifacts and depend on fragments to evoke the scene.

Once landscape became an accepted part of the theme, it is replicated in some form in restaurants representing either mixture or fragment compositions. Although McQugue reinterprets the familiar patterns and materials into a more contemporary design for Don the Beachcomber, he, nevertheless, retains a waterfall that cascades into a lagoon. In

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[20] "Theme Come Through: New Concept of Polynesia," *Institutions* 52 (June 1963): 84-86.

1965, *Interior Design* magazine features the *Hawaiian Village* restaurant in Myrtle Beach, Florida as a fragment of the theme. The restaurant's palm trees provide a tropical touch, but fail to feature other native plants. Instead, a sea of colorful, tropical flowers pattern the carpet. When restaurants choose Fragment over the more vigorous Mixture, they retain the palm tree as the feature that best represents the theme.[21]

Creating landscapes for dining results in several dialectic conditions including what is real and/or simulated and what is authentic and/or inauthentic. In the 18th century Picturesque, Mixture is a mode of composition that stands next to nature, but does not imagine that it is natural. By choosing to represent nature, to make an artifact that employs natural elements or the appearance of natural forces, it does not convey nature directly. Polynesian theme restaurants "straightaway engages in representation," and are "unreliably artificial." Deception lies at the heart of Polynesian theme restaurants. Restaurant designers learn to deal carefully with the artificial. "If nature means species of plants in their 'natural' habitat, then clearly exotic specimens [like palm trees] brought back from a colonial empire . . . disregarded natural and domestic virtues." A Polynesian restaurant uses culture and nature to make its own compositions. Origin is not the point. Things that grow could be combined with things that are arranged.[22]

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[21] "Theme Come Through," 84-86.
[22] Sidney K. Robinson, *Inquiry Into the Picturesque* (Chicago: University of Chicago Press, 1991), 93-95.

"The eye enjoys departures from the regularity that the mind uses to keep track of things. The mind attends to objects for their abstracted, representative value, rather than for their immediate sensory stimulation." The irregular form, color, and outline of, for example, palm trees and Polynesian artifacts, draw upon restaurant patron's sensory attention. The Polynesian restaurant "fiddled with nature, mixing it with extraneous matters"; its practice tend to remove functioning parts of the human landscape from their natural place to set them aside for aesthetic contemplation even as it intensifies natural appearance.[23]

In the 20th century, Saturate ran afoul of modernism. In 1952 when architect Mitchell J. Alster compiles a "10-Point Check List for Good Restaurant Design" for the *American Restaurant Magazine*, he lists decorative design and atmosphere and clean-cut simplicity. Although Alster suggests that simplicity did not preclude decorative design, he cautions that there is "a limit to the value of universal fanciness. The day of elaborate frills and carvings is largely past." Minor Bishop admits that successful restaurant interiors sometimes makes a mockery of accepted principles of good design."[24]

Saturate cannot be dismissed as a whim of untrained owner-designers or unsophisticated clientele. In fact, the twenty-five Polynesian restaurants that comprise Mercer's study are all professionally designed. Architects Ralph Sounik and Ned Eller design the *Kon Tiki*; architect Lloyd Lovegreen designs *Trader Vic's*. Architect Kenneth Sanders and Hugh W.

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[23] Robinson, *Inquiry Into the Picturesque*, 7-9, 97.
[24] Mitchell J. Alster, 10-Point Check List for Good Restaurant Design," *American Restaurant Magazine* (February 1952): 52-53; Minor L. Bishop, "Atmosphere for Gourmets," *Interiors* 125 (March 1966): 125-127.

Dear, a professional interior designer, creates the *Hawaiian Village* . A New York City interior designer designs *South Pacific Ports*. The publication of Polynesian theme restaurants in various trade magazines suggests that they are in some sort of mainstream, thrown against the overwhelming tide of the International Style. The record shows that trade magazines chose to justify Mixture rather than dismiss it. One critic writes of the Wan *Q*: "While as much variety with other materials might well result in clutter, the use of these extremely light materials avoids this effect successfully. The other reason is the fact that the basic materials used are so different from what we are accustomed to and are so strange and interesting." From another article, one learns that the "*Pub-Tiki* interior may look confusing and crowded empty, but contrary to the impression here, it is not. The Polynesian décor and color is rich and authentic."[25]

As a preponderance of web sites attest, the Polynesian restaurant has really never gone away entirely. *Mai-Kai's* web site invites customers to "escape to one of the most unique dining and entertainment places in all of South Florida. Since 1956, it has captivated people with its warmth and magical aura. The *Mai-Kai* authentically recreates a Polynesian Village, complete with Tiki torches, a thatch roof, and a wooden plank bridge entrance."[26] *Trader Vic's* has many locations in the United States, Europe, Asia and the Middle East. In addition to appropriations of cultural artifacts from Polynesia, restaurants create their own artifacts that become collector's items. In addition to paper goods, such as postcards,

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[25] "For an Evening in Another Land," Cooking for Profit 30 (Aug. 1961): 15; "Pub-Tiki," *Volume Feeding Management* 23 (Aug. 1964): 47-53.
[26] Mai-Kai, http://maikai.com/take-a-tour/slideshow (accessed Nov. 3, 2011).

napkins, menus and posters, eBay auctions matchbooks, mugs, t-shirts and the occasional neon sign from historic restaurants. *Trader Vic's* historic artifacts include a Hula Girl Scorpion Bowl, Fogcutter Tiki Mugs, Skull Mugs, swizzle sticks, salt and pepper shakers and ashtrays. *Trader Vic's* website has an online store (http://shoptradervics.com/) selling key fobs, party kits, glassware, ceramics, and clothing.

Chronological Sequence

The Decade of 1930

The decade of 1930 embraces many extravagant theme restaurants, bars and clubs, including from 1928 to 1943, *Haus Vaterland*[27], a five story nightclub in Berlin. Haus *Vaterland* (**Figure 7.1.**) is capable of serving six thousand diners in twelve themed restaurants, including a *Wild West* bar with waiters in immense cowboy hats, and the *Rhineland Wine Terrace*; where each hour guests experience a brief indoor thunderstorm with lightning, thunder, and a sprinkling of rain. The *Turkishche Kaffee* (**Figure 7.2.**) consists of hookah pipes and fez-wearing servers, a Spanish bodega and a Viennese "Grinzi Weinstuben". [28] The German Alpine (**Figure 7.3.**) is a favorite German theme in Europe and the United States. Atlantis (**Figure 7.4.**), another 1930-era Berlin bar, features

[27] Between 1911 and 1912 architect Heinrich Schwechten builds a multi-purpose installation of offices, cinema and restaurants at Postdam Plaza. The main attraction is the 2,500 seat Café Piccadilly, the largest in Europe. At the outbreak of World War I, Piccadilly is renamed Café Vaterland (Fatherland Café). In 1928, it is renamed Haus Vaterland.

[28] Christoph Grafe, Franziska Bollerey, Charlotte van Wiji, *Cafes and Bars: The Architecture of Public Display* (New York City: Routledge, 2007), 67-68; Has Vaterland Berlin, http://www.haus-vaterland-berlin.de/ (accessed Dec. 16, 2011); Wild West Bar and Turkishche Kaffee, http://forum.axishistory.com/viewtopic.php?f=46&t=121637&start=15 (accessed Dec. 16, 2011).

an alpine marketplace with twinkling stars on the ceiling.[29] In each of these cases, interior wall and ceiling planes, as well as furnishings and furniture, are manipulated to add to the themed setting.

Figure 7.1. Wild West Bar, Haus Vaterland [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&t=121637&start=15 (accessed Dec. 16, 2011).

[29] Atlantis, Berlin, http://forum.axishistory.com/viewtopic.php?f=46&t=121637&start=15 (accessed Dec. 16, 2011)

Figure 7.2. Turkishche Kaffee, Haus Vaterland [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&t=121637&start=15 (accessed Dec. 16, 2011).

Figure 7.3. Turkishche Kaffee, Haus Vaterland [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&p=1610267 (accessed Dec. 16, 2011).

Figure 7.4. Atlantis [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&p=1610267 (accessed Dec. 16, 2011).

The Decade of 1940

Clifton's Cafeteria is established in 1931 by Clifford E. Clinton who had a vision for a business that would bring to its guests every possible service in an attractive environment and at the lowest price. Mr. Clinton creates a fantastic restaurant where everyone can enjoy the wonders of a Polynesian island. Among the features are waterfalls, geysers, and tropical foliage everywhere (**Figures 87.5. and 7.6.**). In the interior, neon palm trees, rock formations, and multiple grass huts fill the space where diners eat and socialize in an environment that saturates the senses. To immerse the customers into this Polynesian world, *Clifton's* uses a variety of methods to delight the clients. Free Hawaiian leis are presented to a few lucky guests upon arrival by a master of ceremonies. Eventually a lei

and flower shop is opened to clients to purchase a souvenir or leis to take home. *Clifton's* was also known for their live entertainment; singers and music performers perform on the Aloha Entertainment Platform overlooking the main dining room. As the evidence suggests, *Clifton's* envelops their customers in a atmosphere that effectively take them out of their everyday lives and transport them to a distant paradise, where food service, entertainment, and decor cater to their Polynesian fantasy. (**Figures 7.7, 7.8., and 7.9.**).

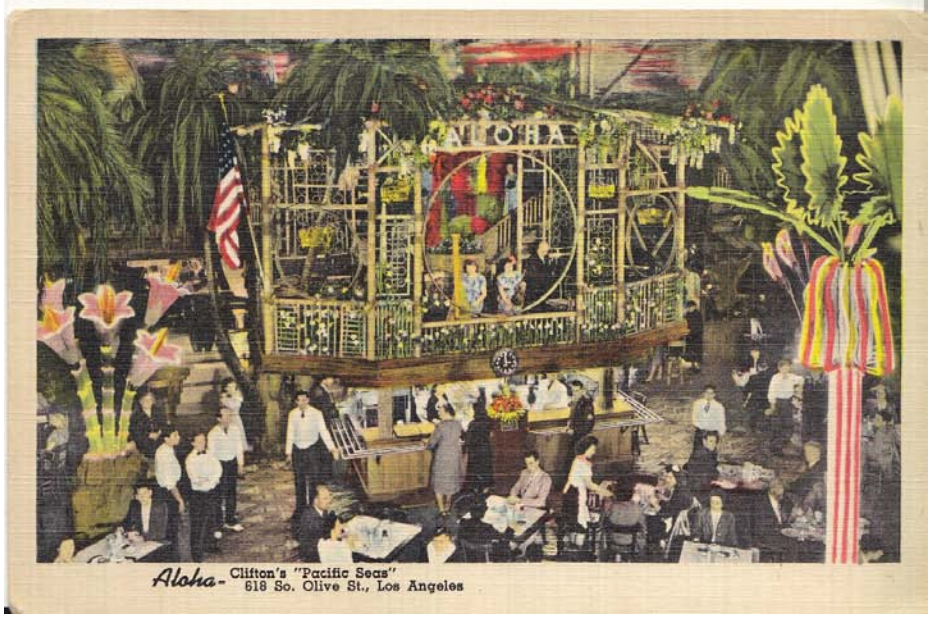

Figure 7.5. (top) Postcard, Clifton's "Pacific Seas" [c1947] Anonymous Designer; Los Angeles, CA; Curteich-Chicago; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Figure 7.6. (bottom) Postcard, Clifton's "Pacific Seas" [c1947] Anonymous Designer; Los Angeles, CA; Curteich-Chicago; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Figure 7.7. (top) Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Figure 7.8. (middle) Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

Figure 7.9. (bottom) Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings.

The Decade of 1950

In 1957, the *American Restaurant Magazine* ran a series of articles about "beckoning customers" with good design. Chief among their tips for success is the notion that the building itself should be a "piece of packaged merchandise—a sales container." In 1956, the Editor at *Cooking for Profit* wrote a two-part series titled "Dining Out is Entertainment." The article, which advises ways in which restaurants can compete with other forms of recreation, recommends carrying out a theme to make restaurants distinctive and eye-catching."[30]

The production of many Polynesian and theme restaurants corresponds with the World War II and post-World War II period, roughly 1940 through the 1950s. In the 1940s, the United States was recovering from the Great Depression and involved in World War II. In the post-war period, the United States witnesses economic growth, an expansion of the middle class, and an improved prosperity for many people. The existence of these restaurants reflects the social position of the consumers, people who have expendable income to dine at fine establishments. The restaurants are also a reflection of an expanding economy.

During this era in the United States there is also a highly mobile population, because of increased government expenditures on infrastructure such as roads, telephone, and water

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[30] "Always Beckoning Customers . . . The ABC's of Good Design," *American Restaurant Magazine* (May 1957): 214. See also "A Restaurant with Built-In Sales Appeal," *American Restaurant Magazine* (May 1957): 216-18; Hazel F. Briggs, *Cooking for Profit* 25 (Oct. 1956): 11.

systems, as well as increased urban development, spending on education, and an expanding manufacturing sector. This, of course, is a promising development for roadside diners, movie theaters, and all forms of entertainment.

By examining theme restaurants through this cultural prism of economic prosperity and the rise of consumer culture, in which everyday items become symbols of status and self-worth, helps make menus much more than reflections of visual culture. They are also reflections of social class. This is a period in which manufacturers and advertisers create a close association between one's possessions and what they "say" about us as individuals. Paradoxically, this association is only possible because mass production makes sophisticated consumer culture a reality. Increased prosperity put more income in peoples' pockets, and mass production makes housing, consumer items, and eating at restaurants more affordable. As a result of the prosperous times, dining out becomes a symbol of one's consumption power and makes it possible to "escape" to the exotic restaurant down the street.

Restaurants and restaurant menus also portrayed historical and cultural trends as well as the embedded social practices of the day. For example, some of the *Trader Vic's* menus (**Figure 7.10.**) reveal the clearly gendered and racially charged portrayals of "the other." In one example, the menu displayed scantily clad, sexualized women, and portrayed these women as indigenous to the advertised locale (Trader Vic's, ca. 1950). Therefore, the key to reading the exotic women and the remote destination is in the frame of otherness.

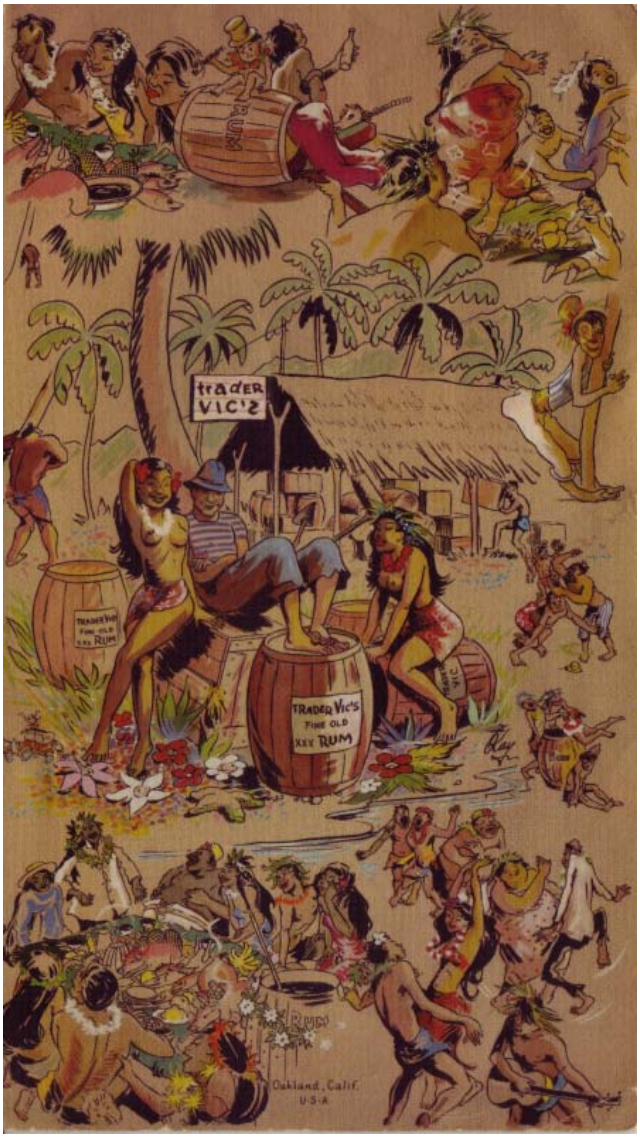

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Figure 7.10. Trader Vic's Menu, c1950, Randall H. Greenlee Menu Collection, box 1, Kroch Library, Division of Rare & Manuscript Collections, Cornell University. PhotoCrd: Jimena Roses-Sierra, Intypes Project, Fall 2011.

Victor Bergeron was a pioneer in the Polynesian theme restaurant concept when he opens the doors of *Trader Vic's* in 1937 in Oakland, California. His restaurants are well known for decades for their Hawaiian-style "pupu" platters, specialties from Chinese-style wood-fired ovens, and exotic drinks. The interior design of *Trader Vic's* restaurants is characterized by an extensive use of artifacts and cultural appropriations from places such as Java, Bora Bora, Easter Island, and Hawaii. Most of the imagery and evidence found about *Trader Vic's* makes apparent the extensive collections of artifacts that are displayed throughout

the different locations of this restaurant (**Figures 7.11. and 7.12.**). The varied cultural appropriations of Polynesia, Saturate the interiors of *Trader Vic's,* using materials such as raffia, bamboo, jute, grasses, and foliage, along with the different objects and artifacts. *Trader Vic's* attempts to recreate in American soil, a land many dream only to visit.

Figure 7.11. (top) Trader Vic's Postcard [c1950] Chicago, IL in http://www.tikiroom.com/tikicentral/bb/viewtopic.php?topic=31374&forum=2&vpost=434777 (accessed Jul. 1, 2012).

Figure 7.12. (bottom) Trader Vic's Hotel Benson [c1950] Portland, OR in http://www.arkivatropika.com/cgi-bin/tags.cgi?tags=%22restaurant%20interior%22 (accessed Jul. 1, 2012).

The Decade of 1960

In 1966, writing for *Interiors* magazine, New York architect Minor L. Bishop states that the most exciting adventures in dining are in restaurants where a conscious, carefully planned consistency of all its elements create a very specific environment. All the effects and furnishings, once established, sustain the theme or mood. The most effective type of atmosphere is an evocation of a setting from another time or place. Such an atmosphere relies heavily on authenticity of design—whether actual or apparent—and also on the sentimental associations of the patrons. Success depends on the clientele's "willing suspension of disbelief." That is, in effect, stage setting. The professional decorator is advised to plan a restaurant "the way a woman plans a season's wardrobe, with a central theme and color scheme."[31] In the end, making a building an eye-catching package fit well with the goal of specific theme environments.

In effect, theme dining venues, especially Polynesian restaurants, continue to be favored by business developers and customers. Tiki lounges and restaurants are prolific, making use of extensive displays of artifacts and decor to create idyllic scenes and landscapes. The popularity of Polynesian restaurants extends across the Atlantic, where restaurants such as *The Beachcomber* gain lots of popularity. The strategy is the same, overabundance of decorations, carvings, plants, artifacts, and food and service to match

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[31] Minor L. Bishop, "Atmosphere for Gourmets," *Interiors* 125 (March 1966): 125-127; Marion Heuer, "Key a Restaurant to a Theme and Color Scheme," *American Restaurant Magazine* 41 (Feb. 1957): 100-102; "Aloha Luau—2000 Seat 'Restaurant'," *Institutions* 56 (Jan. 1965): 164.

the Polynesian theme. In the case of the *Beachcomber* (**Figures 7.13. and 7.14.**) the emphasis is on the beach, and not as much on the tropical jungle seen in places such as *Clifton's* or *Trader Vic's.* A large number of buoys, fishing nets, and merchant boats memorabilia are part or the *Beachcomber's* decor. The extensive use of organic materials, such as bamboo, rock, a variety of woods, and grass fibers unite all these elements. Lights are usually dimmed to heighten the sense of mystery in the interior space.

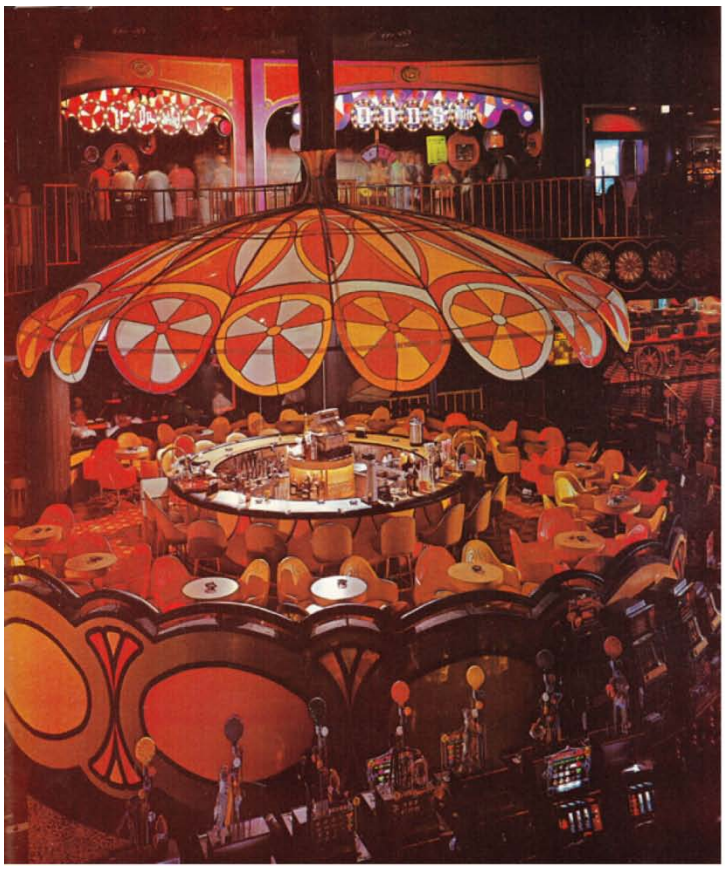
Figure 7.13. (top) The Beachcomber at the May Fair Hotel [c1960] London, England in http://www.arkivatropika.com/cgi-bin/item.cgi?item_id=126 (accessed Jul. 2, 2012).

Figure 7.14. (bottom) The Beachcomber at the May Fair Hotel [c1960] London, England in http://www.arkivatropika.com/cgi-bin/item.cgi?item_id=127 (accessed Jul. 2, 2012).

Even though Polynesian restaurants remain fashionable in the 1960s, other theme dining establishments start to appear with different themes. The case of the *Circus Circus Casino* is an important example, because here the emphasis is on color and furniture, and not as much on decorations, artifacts, and special effects. *Circus Circus Casino* distinguishes itself from the other casinos in Las Vegas for being the only casino without a hotel and focusing only on gambling and entertainment. "Outside, the casino is shaped like a huge tent. Inside, the atmosphere of the 'big top' is carried throughout the dining rooms, cocktail lounges, gambling and entertainment areas." This hyper-themed space is the work of Bert Franklin, who uses striking vivid colors and Art Nouveau motifs to support the circus atmosphere. Inside the "big tent," the atmosphere of the "big top" is carried throughout the dining rooms, cocktail lounges, gambling, and entertainment areas. Carnival games, sideshows, and other acts ring the top two floors. On the lower level and open to the roof is the casino pit (**Figure 7.15.**), clearly visible from the other floors. Sixty-feet above, breath-taking feats are performed by trapeze and high-wire artists ranging from teenage Flying Cavarettas to performing chimps." The *Wiener Wagon* deserves special attention (**Figure 7.16.**); it was one of the most popular and colorful spots in the casino. Specialized in serving hot dogs, "the *Wiener Wagon* decor was inspired by turn-of-the-century circus wagons as depicted in the large circular windows of Tiffany style glass recreated in plastic."[32] The interior of *Circus Circus* lives up to its name, with over-the-top designs, and a playful atmosphere achieved by the extensive use of vibrant red in many of

[32] Circus Circus [1969] Bert Franklin, design; Las Vegas, NV in Anonymous, "Circus Circus," *Interior Design* 40, no. 3 (Mar. 1969): 96-101; PhotoCrd: Anonymous.

the rooms,[33] complemented with whimsical furniture and sinuous shapes everywhere. The *Circus Circus* is indeed a Saturated space, a flamboyant interior, full of entertainment possibilities.



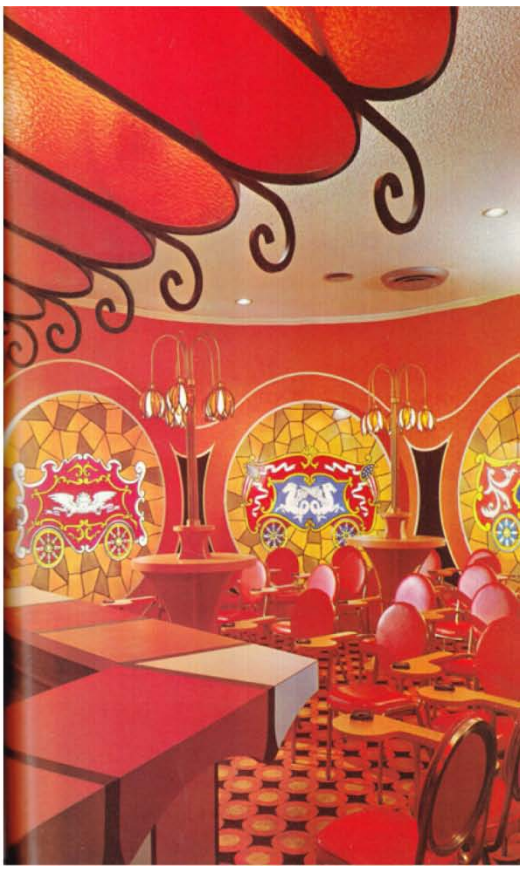


Figure 7.15. (left) Circus Circus [1969] Bert Franklin, design; Las Vegas, NV in Anonymous, "Circus Circus," *Interior Design* 40, no. 3 (Mar. 1969): 97; PhotoCrd: Anonymous.

Figure 7.16. (right) Wiener Wagon [1969] Bert Franklin, design; Las Vegas, NV in Anonymous, "Circus Circus," *Interior Design* 40, no. 3 (Mar. 1969): 97; PhotoCrd: Anonymous.

[33] The Intype *Red Room* is one of the oldest European archetypes, is a room in which all walls are rendered in a monochromatic red, a technique often used to create contrast and autonomy between one room and another. Jasmin Cho, " Theory Studies: Archetypical Practices of Contemporary Restaurant Design" (M.A. Thesis, Cornell University, 2009), 65-75; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/expanded.cfm?erID=36 (accessed June 7, 2012).

The Decade of 1970

The chain of *Steak & Brew* restaurants (**Figures 7.17., 7.18., and 7.19.**) references a "sort of English pub you might come across on the waterfront."[34] Borrowing freely from Victoriana, the designer John Maurer utilizes barrels along with wooden crates and a ship's wheel in a wall display that enhance and reinforce the seaport theme of the restaurant. The rest of the restaurant is filled with a multiplicity of objects that allude to the nautical and merchant theme. The dining experience is to transport one to an historical era. The furniture and extensive displays of artifacts enhance this Saturated scene.

[34] Steak & Brew Restaurant [1970] John B. Maurer, design; Fort Lee, NJ, in Anonymous, "Talk About Talent: John B.Maurer," *Interior Design* 41, no. 5 (May 1970): 115-20; PhotoCrd: Paulus Leeser.

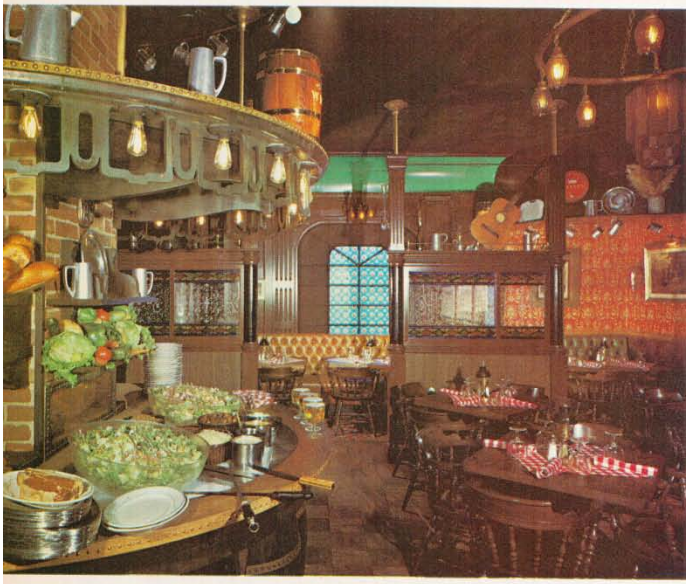


Figure 7.17. (top) Steak & Brew Restaurant [1970] John B.Maurer, designer; Fort Lee, NJ, in Anonymous, "Talk About Talent: John B. Maurer," *Interior Design* 41, no. 5 (May 1970): 120; PhotoCrd: Paulus Leeser.

Figure 7.18. (middle) Steak & Brew Restaurant [1970] John B.Maurer, designer; Fort Lee, NJ, in Anonymous, "Talk About Talent: John B. Maurer," *Interior Design* 41, no. 5 (May 1970): 120; PhotoCrd: Paulus Leeser.

Figure 7.19. (bottom) Steak & Brew Restaurant [1970] John B.Maurer, designer; Fort Lee, NJ, in Anonymous, "Talk About Talent: John B. Maurer," *Interior Design* 41, no. 5 (May 1970): 120; PhotoCrd: Paulus Leeser.

At the beginning of the decade of 1970, *South Pacific Ports* restaurant (**Figures 7.20., 7.21., and 7.22.**) offered a place with a "genuine ambiance," that wants to "bring the glamour of the South Seas to life." The designer Fred Bush uses "tapa cloths to adorn the walls, and fishnet cover the ceiling in a graceful tent-like effect, real grass on the roofs of the huts, and nautical oriental lanterns shed romantic lighting."[35] This Polynesian restaurant makes extensive use of textiles that are incorporated into the furniture as upholstery for the booths and chairs and also used for tablecloths. Tapestries with Polynesian motives and symbols cover many of the walls, adding cohesion to the theme. Plenty of grass huts fill the space to serve as canopies for the diners who ate below them. These create distinct zones that allow guests to dine in a more intimate and special environment. Although there are not as many artifacts as those found in earlier Polynesian restaurants, the design emphasizes materiality. The effort uses natural materials to convey the chosen theme. The use of bamboo, raffia, jute, and other grasses is extensive throughout the venue. Even the furniture is made from rattan, a strong grass similar to bamboo. Overall, the execution of *South Pacific Ports* is compelling and full of details, making it a magnet for customers who liked a fantasy event.

[35] South Pacific Ports Restaurant [1970] Fred Bush, design; New York City in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no.4 (Apr. 1970): 168-69; PhotoCrd: B & G International.

Figure 7.20. (top) South Pacific Ports Restaurant [1970] Fred Bush, design; New York City in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no.4 (Apr. 1970): 169; PhotoCrd: B & G International.

Figure 7.21. (middle) South Pacific Ports Restaurant [1970] Fred Bush, design; New York City in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no.4 (Apr. 1970): 169; PhotoCrd: B & G International.

Figure 7.22. (bottom) South Pacific Ports Restaurant [1970] Fred Bush, design; New York City in Anonymous, "The Glamour of the South Seas," *Interior Design* 41, no.4 (Apr. 1970): 169; PhotoCrd: B & G International.

In 1971,the *Trattoria of Chef Boy-ar-dee* (**Figure 7.23.**) primarily used color to create a psychedelic restaurant with lots of traditional Italian flare. The designer, John Maurer, sought "to counteract association of the restaurant's name with canned goods, a spaghetti counter exposing to full view the chef at work is the focal point in the 250-seat restaurant. Located in a high-traffic area and catering to the family trade, the room is cheerful and bright with hand-painted patterns taken from old-Sicilian donkey carts."[36] Colors from the Italian flag along with motifs borrowed from old-Sicilian donkey carts dominate the restaurant interior. Chairs are painted in green and red with white upholstery fabric. The same color palette wraps around the spaghetti counter, which stands in front of a large red tiled wall. Italian charcuterie hang above the spaghetti counter, transforming the space into a whimsical Italian eatery. The ceiling is painted bright yellow and a series of patterns from the donkey carts adorn the top portions of the walls in bright greens, reds, and yellows. A cartwheel is transformed into a chandelier to become a large focal point for the main dining area. Painted in bright red with traditional patterns in yellow, white and blue, it adds another layer of high energy to the space. Although the Trattoria is a good example of Saturate with colorful and bold patterns it also suggests traditional family dining and old Italian flare.

[36] Trattoria of Chef Boy-ar-dee [1971] John Maurer, design; New York City in Anonymous, "Chef Boy-ar-dee Trattoria," *Interior Design* 42, no.4 (Apr. 1971): 128; PhotoCrd: Anonymous

Figure 7.23. Trattoria of Chef Boy-ar-dee [1971] John Maurer, design; New York City in Anonymous, "Chef Boy-ar-dee Trattoria," *Interior Design* 42, no.4 (Apr. 1971): 128; PhotoCrd: Anonymous

The famous national chain, *T.G.I. Fridays,* is a pioneer in setting the tone of spatial Saturation with an emphasis on Americana memorabilia and strong branding schemes. In 1965, the first restaurant opened in New York City at the corner of First Avenue and 63rd Street. Later in 1970 and 1972 the chain expands to Dallas, Texas and Memphis, Tennessee, respectively. The interior design of the restaurants has not changed much since these three prototypes were rolled out. Possessing a distinctive relaxed decor with red-striped canopies, brass railings, Tiffany-inspired lamps and extensive use of memorabilia as decor, *T.G.I. Fridays* distinguishes itself from competitors from the start. The interiors of the restaurants are characterized with seemingly hundreds of antiques and memorabilia hung on the walls and from the ceilings. Red-striped tablecloths are also a branding technique. One example is the adaptive-use project in which part of the exterior of the Exeter Street Theater in Boston, Massachusetts was remodeled into a *T.G.I. Fridays* restaurant (**Figures 7.24., 7.25., and 7.26.**). The outcome honors the historic building and also accentuates some of the most important brand and design features of the chain. The focal point of the main dining room is a large stained glass skylight that mimics the stained glass shades of the hanging lamps.[37] The wooden interior and the pressed metal ceilings add grandeur to the space and are compelling in selling the idea of a classic, but informal dining experience.

[37] T.G.I.Fridays Restaurant [1978] CBT and Melvin Fain, designer and consultant; Boston, MA, in Anonymous, "Exeter Street Theater," *Interior Design* 49, no.13 (Dec. 1978): 150-152; PhotoCrd: Anonymous.

Figure 7.24. (left) T.G.I.Fridays Restaurant [1978] CBT and Melvin Fain, designer and consultant; Boston, MA in Anonymous, "Exeter Street Theater," *Interior Design* 49, no.13 (Dec. 1978): 153; PhotoCrd: Anonymous.

Figure 7.25. (top right) T.G.I.Fridays Restaurant [1978] CBT and Melvin Fain, designer and consultant; Boston, MA in Anonymous,"Exeter Street Theater," *Interior Design* 49, no.13 (Dec. 1978): 152; PhotoCrd: Anonymous.

Figure 7.26. (bottom right) T.G.I.Fridays Restaurant [1978] CBT and Melvin Fain, designer and consultant; Boston, MA in Anonymous, "Exeter Street Theater," *Interior Design* 49, no.13 (Dec. 1978): 152; PhotoCrd: Anonymous.

The Decade of 1980

The British Columbia pavilion for the 1986 Expo housed 86th Street Restaurant and Clu*b.* This land transportation theme restaurant displays a vast array of cars in different shapes and sizes, all which fill the interior space (**Figures 7.27., and 7.28.**). The restaurant and club "provides family and live entertainment by day and is transformed into a dining/discotheque environment for the evening hours."[38] 86th Street replicates a streetscape,[39] including buildings, streets, and sidewalks. Most tables are in the shape of a cars and some of the posts in the tables imitate tire suspension systems. The interior ambiance is colorful, with dimmed lights and neon accents emphasizing the nightclub scene. It is important to note that this streetscape does not aim to be realistic in its execution; the cars and buildings are cartoonish in appearance. Regardless, the *86th Street Restaurant and Club* is a Saturated space.

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[38] 86th Street [1986] M. Shelly Mirich, design; British Columbia, Canada in Eddie Lee Cohen, "86th Street," *Interior Design* 57, no.11 (Nov. 1986): 192-93; PhotoCrd: Roger Brooks.

[39] The Intype *Inscape* is the practice of utilizing elements from the outdoors as a strategy to recreate exterior landscapes inside. Inscape may be subject to thematic design strategies. Jimena Roses-Sierra, "Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design" (M.A. Thesis, Cornell University, 2013),125.

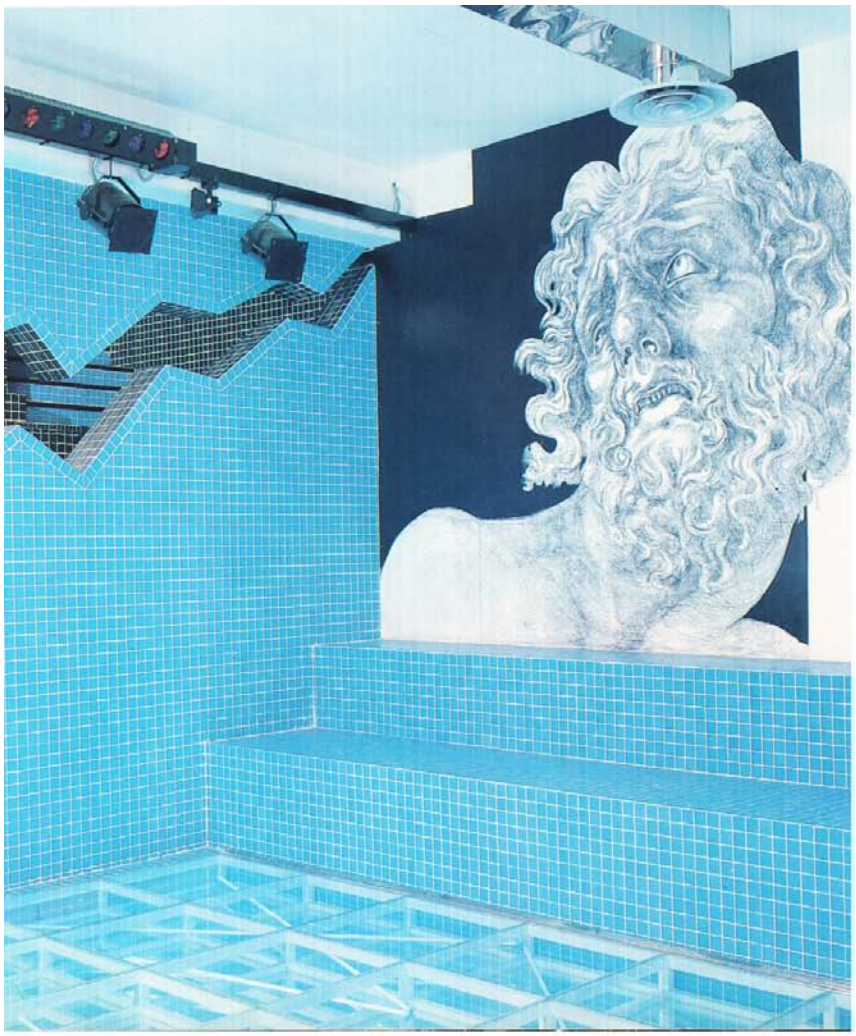
Figure 7.27. (top right) 86th Street [1986] M. Shelly Mirich, design; British Columbia, Canada in Eddie Lee Cohen, "86th Street," *Interior Design* 57, no.11 (Nov. 1986): 193; PhotoCrd: Roger Brooks.

Figure 7.28. (bottom right) 86th Street [1986] M. Shelly Mirich, design; British Columbia, Canada in Eddie Lee Cohen, "86th Street," *Interior Design* 57, no.11 (Nov. 1986): 192; PhotoCrd: Roger Brooks.

In 1987, the bar and nightclub *Olimpo* opened its doors with a large display of overstated color. This Saturate case is the work of Pino Piantanida, designer and architect. He creates "a dream-like atmosphere: one in which the gods and goddesses appear amid the evanescent clouds of a sky that is sometimes blue, sometimes flame-colored—an effect he has achieved through lighting and mirrors." The bar/club makes extensive use of Billboard[40] (**Figures 7.29., 7.30. and 7.31.**) throughout the 3,800 square foot space. A case in point, "in the first room the head of Laocoon floats in clouds above the dancers; on another wall Diana fixes a victim with her arrow,"[41] and above the bar Bacchus hovers. The

[40] The Intype *Billboard* describes a treatment for an entire planar surface as a blank canvas for art, text, graffiti or photography. In some cases Billboard encompasses more than one plane. Elizabeth O'Brien, "Material Archetypes: Contemporary Interior Design and Theory Study" (M.A. Thesis, Cornell University, 2006), 109; The Interior Archetypes Research and Teaching Project, Cornell University, http://intypes.cornell.edu/expanded.cfm?erID=109 (accessed July 10, 2012).
[41] Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no. 6 (Apr. 1987): 264-67; PhotoCrd: Giovanna Piemonti.

interior planes are painted a light blue and white color palette, which gives the entire interior the illusion of being in the clouds and effectively surrounded by deities.



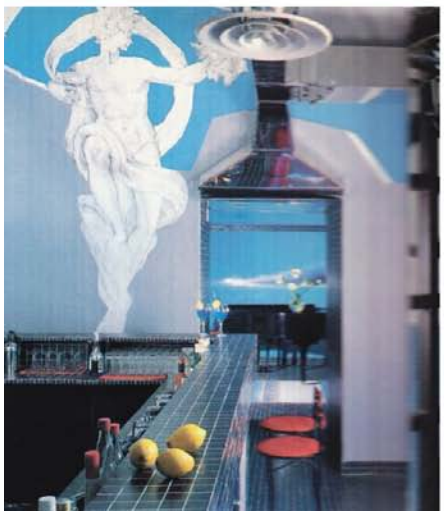


Figure 7.29. (top) Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no. 6 (Apr. 1987): 264; PhotoCrd: Giovanna Piemonti.

Figure 7.30. (bottom left) Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no .6 (Apr. 1987): 266; PhotoCrd: Giovanna Piemonti.

Figure 7.31. (bottom right) Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, "Olimpo," *Interior Design* 58, no .6 (Apr. 1987): 266; PhotoCrd: Giovanna Piemonti.

The Decade of 1990

Planet Hollywood (**Figures 7.32., 7.33, and 7.34.**) is perhaps the most widely known American theme restaurant in the late 20th and early 21st century eras. "Dedicated to the veneration of models, musicians and movie stars," *Planet Hollywood* rose "with a fervor that rivals the construction of temples in ancient Greece. Celebrities are our gods." Architect David Rockwell's designs are multi-tiered, containing several dining areas all connected by a large atrium. A spatial void contains extensive collections of movie memorabilia, ranging from autographs and pictures to real size props utilized in movies such as cars, animatronics, and sculptures. [42]

"The architect's experience with lighting design and his encyclopedic knowledge of theater allowed him to master the evolving genre of 'Entertainment Architecture,' which differs from mere architecture in its emphasis on commodity and delight over firmness. Upon first impression, all of the franchises look the same; the basic plan of each amounts, as Rockwell puts it, to 'a swirling collage of space in which variously treated places overlap.' All contain a trademark 'diorama room,' where a montage of movie stars and memorabilia, technicolor lighting, loud music and ever-changing videos overshadows the food and the cacophonous spectacle of other diners and a harried wait staff."[43]

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[42] Planet Hollywood [1995] David Rockwell, design; New York City in M. Lindsay Bierman, "David Rockwell," *Interior Design* 66, no. 15 (Dec. 1995): 98-102; PhotoCrd: Paul Warchol.
[43] Bierman, "David Rockwell," 98-102.

The all-encompassing experience inside *Planet Hollywood's* typical dining room seldom offers views to the outside world. The lack of windows allows for the architect's complete control of the internal environment, where lighting and sound effects replicate the hypnotic effects of the movies, thus inducing boredom with antique pastimes like dinner conversation.[44]

[44] Planet Hollywood [1995] David Rockwell, design; New York City in M. Lindsay Bierman, "David Rockwell," *Interior Design* 66, no. 15 (Dec. 1995): 98-102; PhotoCrd: Paul Warchol.

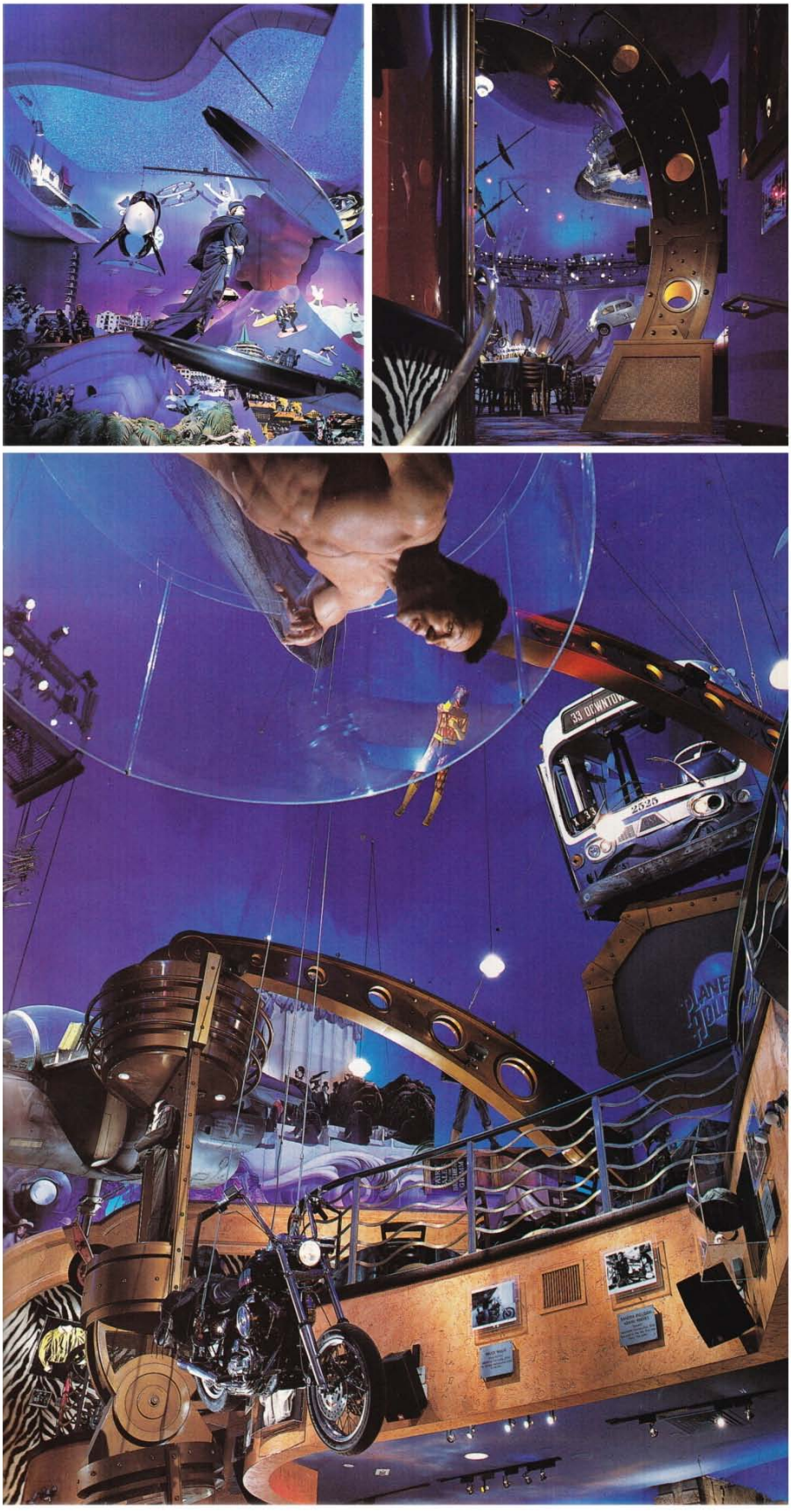

Figure 7.32. (top left) Planet Hollywood [1995] David Rockwell, design; New York City in M. Lindsay Bierman, “David Rockwell,” *Interior Design* 66, no. 15 (Dec. 1995): 101; PhotoCrd: Paul Warchol.

Figure 7.33. (top right) Planet Hollywood [1995] David Rockwell, designer; New York City in M. Lindsay Bierman, “David Rockwell,” *Interior Design* 66, no.15 (Dec. 1995): 102 PhotoCrd: Paul Warchol.

Figure 7.34. (bottom) Planet Hollywood [1995] David Rockwell, design; New York City in M. Lindsay Bierman, “David Rockwell,” *Interior Design* 66, no. 15 (Dec. 1995): 99; PhotoCrd: Paul Warchol.

David Rockwell and his team of designers also created *Samba*, a carnival restaurant with an intoxicating explosion of color and textures. It makes reference to "a fruity rum-filled cocktail served by a shirtless waiter poolside." The *Samba* restaurant is located inside Mirage Casino Resort in Las Vegas (**Figures 7.35. and 7.36.**). The Carnival in Rio de Janeiro inspired the design of the restaurant, and the 4,200-square foot space is said to conjure up the music, dance, sights, and sounds of Brazil.[45]

Every detail speaks the theme of a carnival atmosphere. "From its entry portal of banana-shaped Dressed Columns clad in cracked yellow tile, the interior fans out like a seashell, with a freestanding bar, open grill, and bandstand occupying center stage. The dining room's central grill is surrounded by a ring of patchwork-covered banquettes and wood tables. The colors and textures of fixtures and finishes are derived from tropical cocktails and handcrafted objects native to the South American country, from the collaged, cracked mirror wall to the tooled metallic leathers and hand-rubbed plaster walls. Faux fruit and vegetation, including coconuts, pineapples, bananas, and palm fronds, take many forms, from barstools to chandeliers." Part of *Samba's* experiential intention is to have all the senses immersed "in the Carnival-like festivities, a band plays tropical tunes, amplifying the Brazilian flavor of the interior environment." [46]

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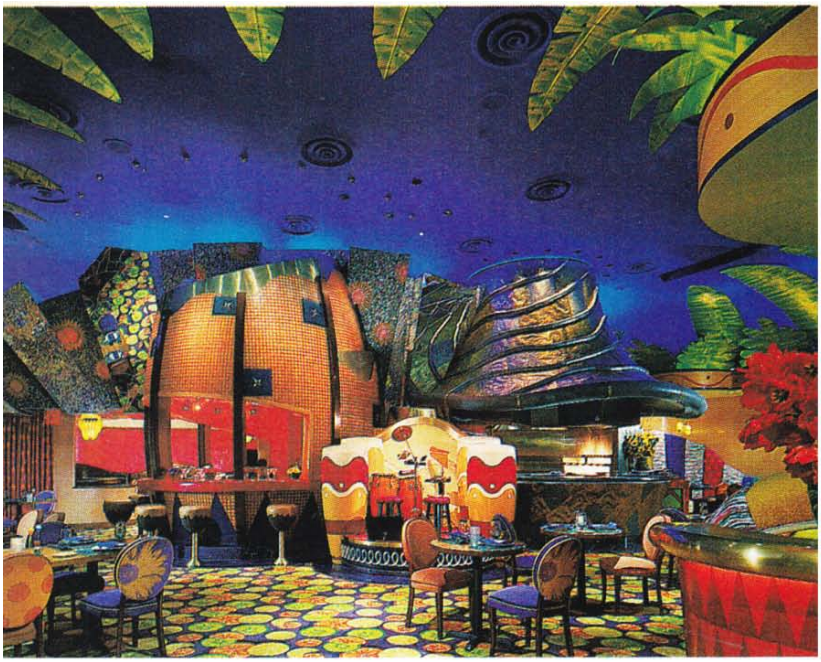
[45] Samba [1999] David Rockwell, design; Las Vegas, NV in Abby Bussel, "Flying Down to Rio," *Interior Design* 70, no. 14 (Nov. 1999): 182; PhotoCrd: Paul Warchol.
[46] Samba [1999] David Rockwell, design; Las Vegas, NV in Abby Bussel, "Flying Down to Rio," *Interior Design* 70, no. 14 (Nov. 1999): 182; PhotoCrd: Paul Warchol.



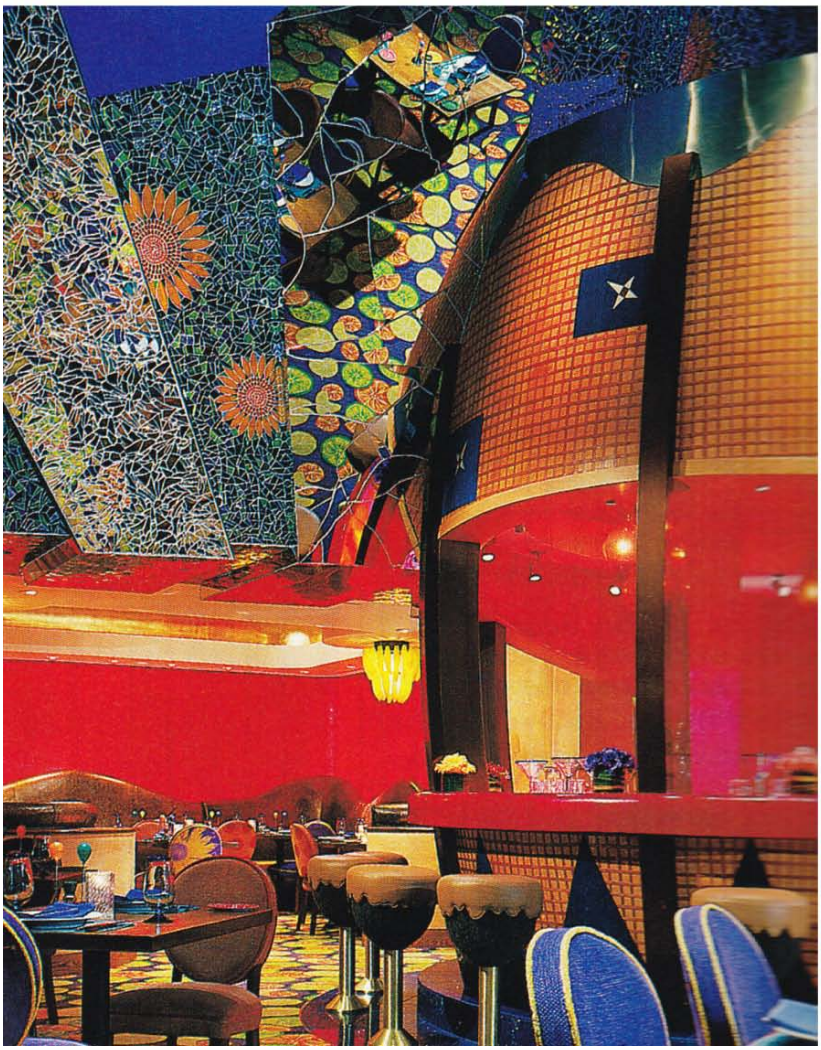


Figure 7.35. (top) Samba [1999] David Rockwell, design; Las Vegas, NV in Abby Bussel, "Flying Down to Rio," *Interior Design* 70, no. 14 (Nov. 1999): 182; PhotoCrd: Paul Warchol.

Figure 7.36. (bottom) Samba [1999] David Rockwell, design; Las Vegas, NV in Abby Bussel, "Flying Down to Rio," *Interior Design* 70, no. 14 (Nov. 1999): 182; PhotoCrd: Paul Warchol.

The Decade of 2000

In 2009, the Japanese-Brazilian fusion restaurant, *Sushi Samba Strip and Sugarcane Lounge* in Las Vegas (**Figures 7.37., 7.38., and 7.39.**), opened with an energizing display of décor and utilizing two interior archetypes, Billboard supergraphics of Japanese comics (Manga) and Dressed Ceiling.[47] Once again designers turn to Saturate as the branding concept to submerge patrons in a tropical-Japanese environment. The color palette, borrowed from Brazilian culture, contributes to an upbeat and dynamic environment, while traditional Japanese motifs provide a Zen atmosphere. Furnishings embrace the theme with organic materials, such as wood for the chairs and tabletops, adding an extra layer of texture and interest. The Saturate condition at *Sushi* encompasses food and interior design.

[47] The Intype *Dressed Ceiling* describes the treatment of large sections of a ceiling plane that is dressed by three-dimensional materials or objects that enliven the plane in terms of decoration or ornamentation. Jimena Roses-Sierra, "Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design" (M.A. Thesis, Cornell University, 2013), 96.

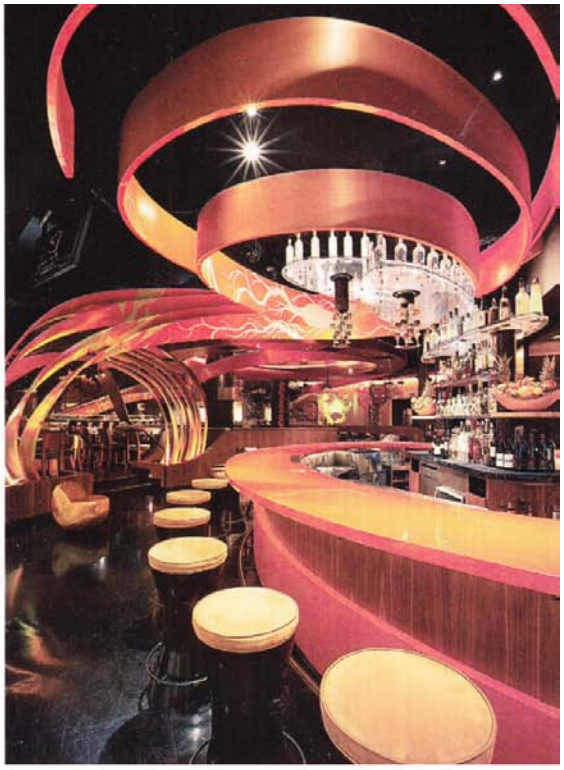


Figure 7.37. (top left) Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no.9 (Jul. 2009): 154; PhotoCrd: Francis George and Francis Baytan.

Figure 7.38. (top right)Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no.9 (Jul. 2009): 154; PhotoCrd: Francis George and Francis Baytan.

Figure 7.39. (bottom) Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, "ICrave Design," *Interior Design* 80, no.9 (Jul. 2009): 154; PhotoCrd: Francis George and Francis Baytan.

Conclusion

Saturate is the brand concept strategy that creates holistic fantastic and atmospheric theme dining experiences. Primary evidence in the form of published work and original photographs suggests that Saturate began at least by the decade of 1930. The public fascination with dining in an extraordinary space that takes them away from the real world has made Saturate widespread in the hospitality and restaurant industry. Although themes evolve and trends change, Saturate will continue to be the driving force behind the theme dining industry.

Evidence for the archetypical use and the chronological sequence of Saturate in theme restaurant design was developed from the following sources: **1930** Wild West Bar, Haus Vaterland [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&t=121637&start=15 (accessed Dec. 16, 2011); Turkishche Kaffee, Haus Vaterland [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&t=121637&start=15 (accessed Dec. 16, 2011); Turkishche Kaffee, Haus Vaterland [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&p=1610267 (accessed Dec. 16, 2011); Atlantis [c1930] Berlin in http://forum.axishistory.com/viewtopic.php?f=46&p=1610267 (accessed Dec. 16, 2011) / **1940** Postcard, Clifton's "Pacific Seas" [c1947] Anonymous Designer; Los Angeles, CA; Curteich-Chicago; PhotoCrd: Anonymous; Private Collection: Jan Jennings; Postcard, Clifton's "Pacific Seas" [1947] Anonymous Designer; Los Angeles, California; Anonymous Postcard Manufacturer; PhotoCrd: Anonymous; Private Collection: Jan Jennings / **1950** Trader Vic's Menu, c1950, Randall H. Greenlee Menu Collection, box 1, Kroch Library, Division of Rare & Manuscript Collections, Cornell University; Trader Vic's Postcard [c1950] Chicago, IL in http://www.tikiroom.com/tikicentral/bb/viewtopic.php?topic=31374&forum=2&vpost=434777 (accessed Jul. 1, 2012); Trader Vic's Hotel Benson [c1950] Portland, OR in http://www.arkivatropika.com/cgi-bin/tags.cgi?tags=%22restaurant%20interior%22 (accessed Jul. 1, 2012) / **1960** The Beachcomber at the May Fair Hotel [c1960] London, England in http://www.arkivatropika.com/cgi-bin/item.cgi?item_id=126 (accessed Jul. 2, 2012); The Beachcomber at the May Fair Hotel [c1960] London, England in http://www.arkivatropika.com/cgi-bin/item.cgi?item_id=127 (accessed Jul. 2, 2012); Circus Circus [1969] Bert Franklin, design; Las Vegas, NV in Anonymous, “Circus Circus,” *Interior Design* 40, no. 3 (Mar. 1969): 97; PhotoCrd: Anonymous / **1970** Steak & Brew

Restaurant [1970] John B.Maurer, designer; Fort Lee, NJ, in Anonymous, “Talk About Talent: John B. Maurer,” *Interior Design* 41, no. 5 (May 1970): 120; PhotoCrd: Paulus Leeser; South Pacific Ports Restaurant [1970] Fred Bush, design; New York City in Anonymous, “The Glamour of the South Seas,” *Interior Design* 41, no.4 (Apr. 1970): 169; PhotoCrd: B & G International; Trattoria of Chef Boy-ar-dee [1971] John Maurer, design; New York City in Anonymous, “Chef Boy-ar-dee Trattoria,” *Interior Design* 42, no.4 (Apr. 1971): 128; PhotoCrd: Anonymous; T.G.I.Fridays Restaurant [1978] CBT and Melvin Fain, designer and consultant; Boston, MA in Anonymous, "Exeter Street Theater,” *Interior Design* 49, no.13 (Dec. 1978): 153; PhotoCrd: Anonymous; T.G.I.Fridays Restaurant [1978] CBT and Melvin Fain, designer and consultant; Boston, MA in Anonymous,"Exeter Street Theater,” *Interior Design* 49, no.13 (Dec. 1978): 152; PhotoCrd: Anonymous / **1980** 86th Street [1986] M. Shelly Mirich, design; British Columbia, Canada in Eddie Lee Cohen, “86th Street,” *Interior Design* 57, no.11 (Nov. 1986): 193; PhotoCrd: Roger Brooks; 86th Street [1986] M. Shelly Mirich, design; British Columbia, Canada in Eddie Lee Cohen, “86th Street,” *Interior Design* 57, no.11 (Nov. 1986): 192; PhotoCrd: Roger Brooks; Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, “Olimpo,” *Interior Design* 58, no. 6 (Apr. 1987): 264; PhotoCrd: Giovanna Piemonti; Olimpo [1987] Pino Piantanida, design; Rome, Italy in Helen Barnes, “Olimpo,” *Interior Design* 58, no .6 (Apr. 1987): 266; PhotoCrd: Giovanna Piemonti / **1990** Planet Hollywood [1995] David Rockwell, design; New York City in M. Lindsay Bierman, “David Rockwell,” *Interior Design* 66, no. 15 (Dec. 1995): 101; PhotoCrd: Paul Warchol; Planet Hollywood [1995] David Rockwell, designer; New York City in M. Lindsay Bierman, “David Rockwell,” *Interior Design* 66, no.15 (Dec. 1995): 102 PhotoCrd: Paul Warchol; Planet Hollywood [1995] David Rockwell, design; New York City in M. Lindsay Bierman, “David Rockwell,” *Interior Design* 66, no. 15 (Dec. 1995): 99; PhotoCrd: Paul Warchol; Samba [1999] David Rockwell, design; Las Vegas, NV in Abby Bussel, “Flying Down to Rio,” *Interior Design* 70, no. 14 (Nov. 1999): 182; PhotoCrd: Paul Warchol / **2000** Sushi Samba Strip and Sugarcane Lounge [2009] ICrave Design; Las Vegas, NV in Anonymous, “ICrave Design,” *Interior Design* 80, no.9 (Jul. 2009): 154; PhotoCrd: Francis George and Francis Baytan

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